

Exclusive: Golda Meir Speaks Her Mind

The Case of Lady Harlech and the Purloined Recipes How to End the Midtown Traffic Nightmare

ONE DOLLAR

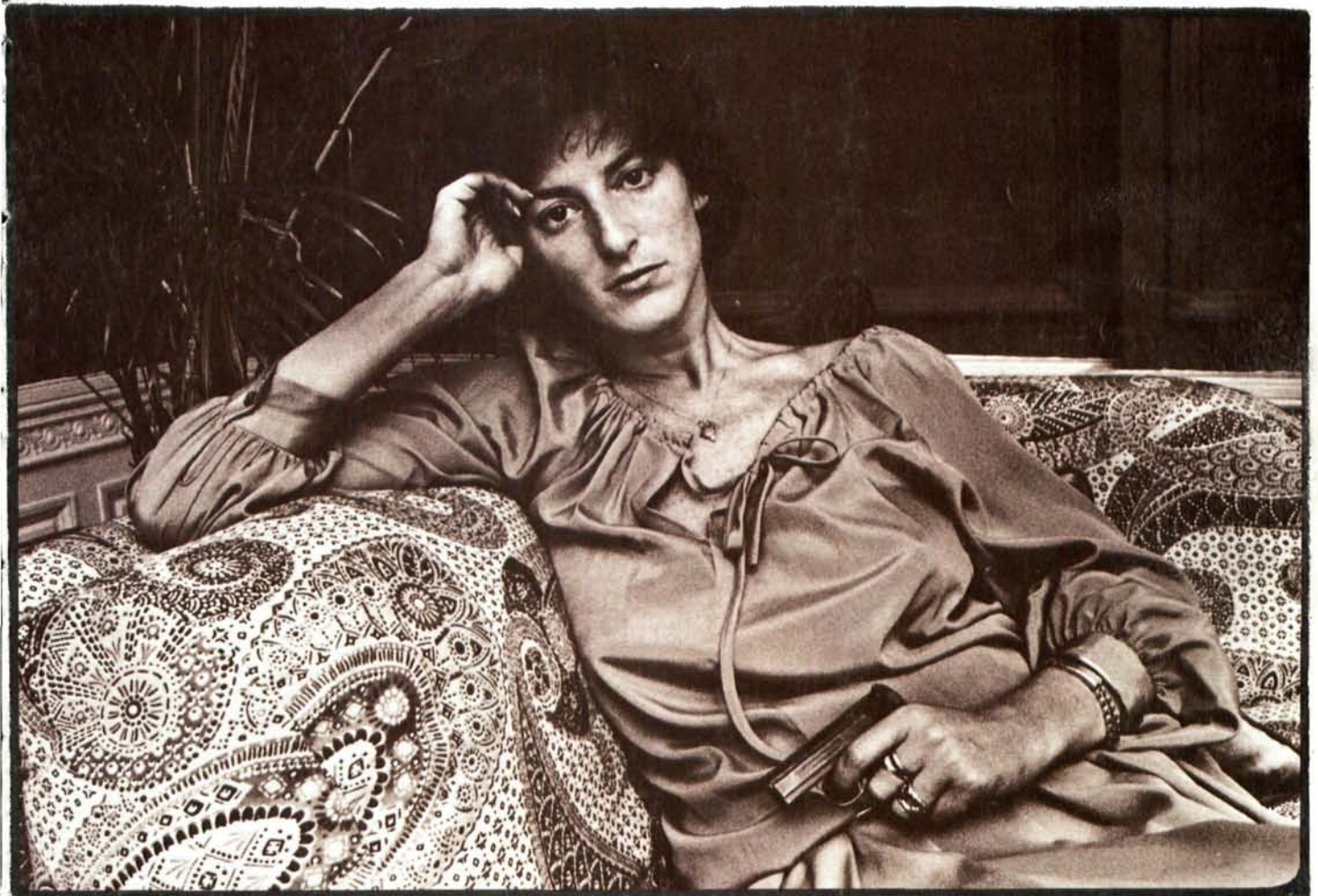
DECEMBER 12, 1977

NEW YORK

DEC 10 1977

PROPERTY OF
LINCOLN CITY LIBRARIE
LINCOLN, NEBRASKA

Nice People Who Carry Guns

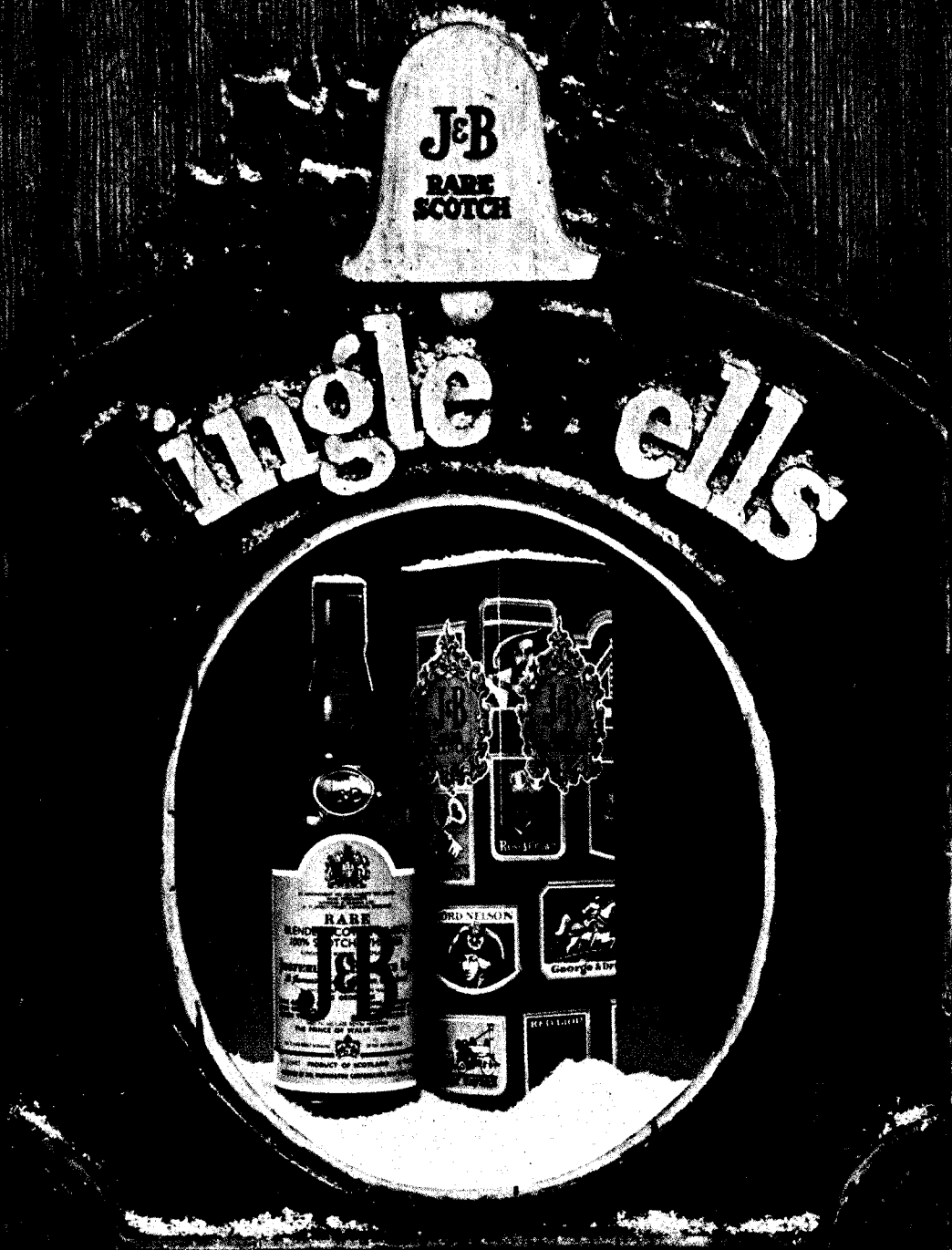


Jessica R., 32, advertising copywriter,
at home in Manhattan.

590832 013 61REF92 H446 JUN04
LINCOLN CITY LIBRARIES
REFERENCE DEPT
136 SOUTH 14TH ST
LINCOLN NE 68508

LICENSED TO UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

The sign of a rare welcome all over the world.



86 Proof Blended Scotch Whisky ©1977 J&B

juniors! your new world is waiting at macy's... jr's on four

Talk about Christmas presents... "JR'S on Four" is Macy's gift to Juniors. Whatever your type or taste, you'll find a brand new boutique waiting just for you. All-American jean girls will love "The 34th St. Supply Company". "Perspective" is the place for classic (and neo-classic) collectors. Fashion trendsetters will call "Spectrum" home, while true individualists can indulge in "Vintage Clothing". There's even a "Shape-Up" Shop for super jocks... and much, much more! All, and only, for Juniors at Macy's.



macy's
has so much to give



©1977 Estée Lauder, Inc. Photograph: Skrebneski Porcelains: Ralph M. Chait Galleries Clothes: John Anthony



All you need is one beautiful drop
to know why Estée Lauder was keeping
Private Collection Perfume for herself.

Estée Lauder

Page 38

Nice People Who Carry Guns*Interviews by Susan Hall;**photographs by Bob Adelman*

Thousands of subway-riding, nine-to-five New York residents now own handguns; many of these weapons, furthermore, are illegally owned. What makes handgun ownership so attractive to so many people? The overriding motive is fear, legitimate or not, of crime. In this article, a number of New Yorkers, any one of whom might be your next-door neighbor, talk about their desire to have a gun handy.



page 10

Page 43

Upward Nobility*By John Tauranac; photographs by Dave Sagarin*

Some obscure law on the New York City books states that all ceilings have to be painted white, but you'd be delighted by the ways that law gets broken. By far the loveliest violation is to have a stained-glass ceiling, and there are some beauties around town, most of them old and priceless, and most of them magnificent. Here is a portfolio of some of the glassiest ceilings in town.

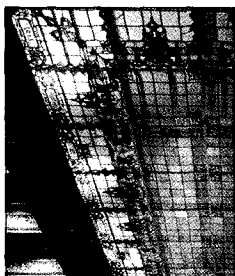


page 38

Page 47

How to Unclog Midtown Traffic*By William H. Whyte*

That New York's midtown traffic is a nightmare should be obvious to anyone with eyes. That the traffic is a leading contributor to the city's foul air should be obvious to anyone with lungs. That it's murder on pedestrians should be obvious to anyone with feet. Can anything be done? William Whyte has made a new and penetrating study whose conclusions are that midtown Manhattan's salvation depends on a complete ban of daytime on-street parking—trucks, privileged vehicles, and private cars. The city has the power to invoke such a ban and to make it stick; it's time to give the privileged parkers the heave-ho, for the ultimate good of all New York.

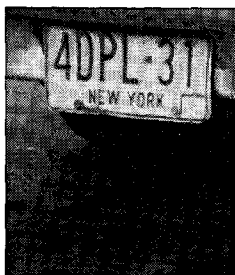


page 43

Page 67

A Delicious Little Cookbook Scandal*By William Bayer and Paula Wolfert*

Lady Pamela Harlech is one of the world's most stylish hostesses. Imagine our surprise, therefore, on discovering that her new cookbook (*Feast Without Fuss*, published by Atheneum) contains no fewer than 165 recipes that have been cribbed from *Gourmet* magazine. Heavens! How many cooks does it take to ruin a book?



page 47

DEPARTMENTS

Page 10

Politics: Golda Meir Speaks Her Mind*By Marilyn Berger*

In a revealing interview in Jerusalem, Golda Meir discusses the prospects for a Middle East peace settlement and the future of Jews both in Israel and abroad.



page 67

Page 15

The Bottom Line: CBS's New Game Plan—It's as Simple as ABC*By Dan Dorfman*

To regain its TV ratings supremacy, CBS is merely copying leader ABC. Is age sapping the creative genius of 76-year-old Bill Paley?

Page 76

Restaurants: Windowless on the World*By Seymour Britchky*

Dining at the World Trade Center isn't all on the top floor. There's lower-level fare downstairs at the Market Bar & Dining Rooms.

Page 83

New York Journal: Garbo Walks*By Patti Goldstein*

Following the great Greta on her daily rounds has long been a popular New York sport, and it still is.

Page 85

Wine: Come to the Cabernets*By Alexis Bepaloff*

A report on a splendid group of California reds, some the equal of France's best.

Page 90

Art: Cézanne, a Triumph*By Thomas B. Hess*

The Provençal master gets a handsome show at MOMA; overlook it at your peril.

Page 96

Music: California's Luck*By Alan Rich*

Two conductors bound for West Coast positions crossed our music man's path recently, both happily.

Page 100

Movies: Simon Impure*By Molly Haskell*

The Goodbye Girl wastes its (and our) time telling jokes, in a most heartless manner.

Page 103

Theater: The Group*By John Simon*

Two new plays by Mount Holyoke alumnae have come to town; one, at least, is worth your attention.

Page 124

Back Page: Maitre d' Power*By Terry Clifford*

They know the ropes, you gotta admit!

MISCELLANY

Page 7: Letters; page 8: New York Intelligencer

Page 19: In and Around Town

Page 88: Best Bets, by Ellen Stern

Page 106: London Sunday Times Crossword

Page 110: Sales & Bargains, by Leonore Fleischer

Page 112: New York Classified

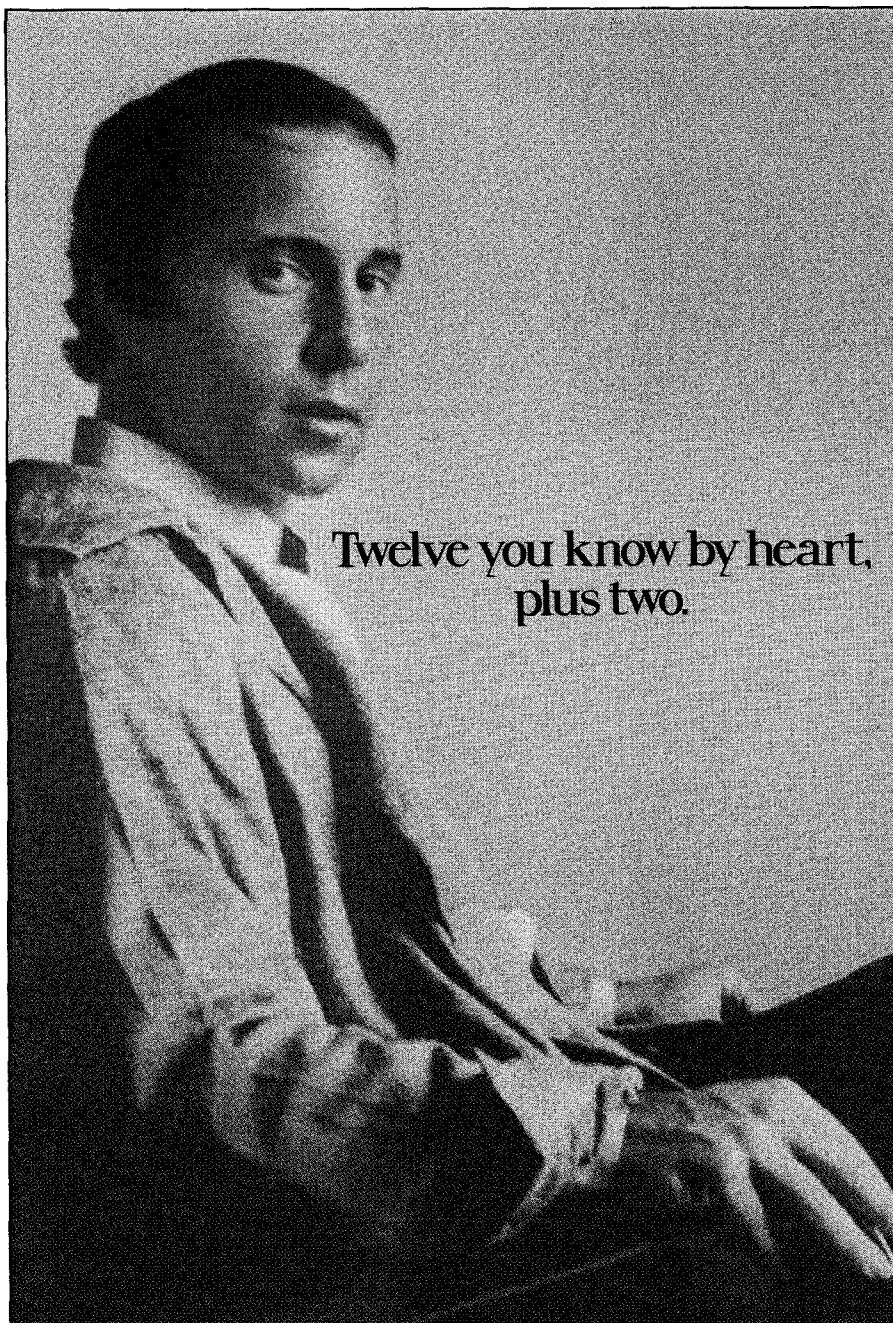
Page 119: Town & Country Properties

Page 122: Competition, by Mary Ann Madden

Cover: Photographed by Bob Adelman.

The following are registered trademarks and the use of these trademarks is strictly prohibited: The Artful Lodger, Best Bets, Best Bits, The Bottom Line, The Capitol Letter, The City Politic, Cityscape, The Global Village, In and Around Town, Love Times, New York Intelligencer, The Passionate Shopper, and The Urban Strategist. New York is published weekly (except for a combined issue the last two weeks in December) by the NYM Corporation, 755 Second Avenue, New York, New York 10017. Copyright © 1977 by the NYM Corporation. All rights reserved. Reproduction without permission is strictly prohibited. Joe Gravitt Armstrong, President; Raymond R. Dittrich, Vice-President and Secretary; Richard A. Sarazen, Vice-President and Treasurer; George Viles, Vice-President. Second-class postage paid at New York, New York, and at additional mailing offices. Editorial and business offices: 212 YU 6-4600. Postmaster: Send form 3579 to New York, Box 2979, Boulder, Colorado 80302. Subscription rates in United States and possessions: one year, \$18; two years, \$32.

For subscription information, write Joseph Oliver, New York Magazine, Subscription Department, Box 2979, Boulder, Colorado 80302.



Twelve you know by heart,
plus two.

"Paul Simon's Greatest Hits, Etc."

Slip Slidin' Away, Stranded in a Limousine, Still Crazy After All These Years, Kodachrome, Duncan, 50 Ways to Leave Your Lover, Me and Julio Down by the Schoolyard, I Do It for Your Love, Have a Good Time, Something So Right, American Tune, Mother and Child Reunion, Loves Me Like a Rock, Take Me to the Mardi Gras. **On Columbia Records and Tapes.**

KODACHROME® is a registered trademark for color film.

© "COLUMBIA" ® MARCAS REG. © 1977 CBS INC.

Don't miss Paul's TV special,
December 8th on NBC-TV at 9 PM.

AVAILABLE AT ALL KORVETTES

NEW YORK

New York Magazine Company, Inc.

Publisher and Editor-in-Chief
Joe Armstrong

Editor
John Berendt
Managing Editor
Laurie Jones

Executive Editor
Elizabeth Crow

Political Editor
Michael Kramer

Art Director
Tom Bentkowski

Senior Editors
Susana Duncan, Thomas J. Goff IV, Deborah Harkins
Rhoda Koenig, Alan Rich, Ellen Stern
Contributing Editors

Claire Berman, Alexis Bespaloff, Robert Brown
Mary Randolph Carter, Nik Cohn, Orde Coombs
Dan Dorfman, William Flanagan, Leonore Fleischer
Paul Gardner, Gael Greene, Anthony Haden-Guest
T. George Harris, Molly Haskell, Thomas Hess
David Levine, Mary Ann Madden, Nicholas Pileggi
Ron Rosenbaum, John Simon, Gertrude Snyder
Nick Thimmesch, Priscilla Tucker
Chris Welles, Linda Wolfe

Around Town Editor

Ruth Gilbert

Assistant Editors

Merry Clark, Peter Devine (Copy), Quita McMath
Sandra Morehouse, Lois Morgan

Editorial Assistants

Frederick Allen, Jennifer Cook, Florence Fletcher
David Frankel, Gerard Kavanagh, Rick Minicucci
Corky Pollan

Staff **Suzanne Eagle, Geraldine Hutner**
Jim Kamish, Eileen Maguire, Carolyn Marsh

Assistant Art Director **Carol March**

Art Staff **Amy de Neergaard, Judy Fendelman**
Stephanie Marcus, Carol E. Sandgren, Nina Subin
Tom Tarnowsky

Design Consultant **George Lois**

Associate Publisher

Cathleen Black

Circulation Manager **Robert M. Cohn**
Circulation Staff **Beatrice Brennan, Robert Brodeur**
Edythe Dickson, Arthur King, Beth Eschert Maher
Minnette Reid, Karen Salerno, Diane Scileppi
Jo-Ann Siegel, Shaila Small, Jeffrey Telfair

Production Manager **Frank Sullivan**

Asst. Production Manager **Richard Muehleman**
Production Assistants

Linda Bogdanoff, Dee Dee Richardson

Associate Publisher Finance

Anthony F. Morgano

Controller **John D. Frantino**

Credit Manager **Shawn Norton**

Office Manager **Amalia Ferrante**

Staff Accountants **Conrado Perez, Carmine Tiero**

Advertising Coordinator **Ellen Baumritter**

Computer Operations **Nancy Clare**

Staff **Joan Cheda, Elaine Crossland, William Doster**
Myra Gray, Robert Kassell, Victoria Kupski
Dorothy Loffman, Mary Ann McCarthy
Anna Preato, Pat Reeger, Jan Taborelli

Advertising Director **David H. Thomas**

Advertising Manager Branch Relations

Dianne Wallace

Marketing and Research Director **Eckart L. Guethe**

Assistant Research Director **Paul Black**

Advertising Promotion Director **Wallis Lawrence**

Promotion Writer **Pamela J. Pietri**

Merchandising Manager **Patricia Munzer**

Sales Representatives

Diane Cardozo, Karen Ekberg, Sandy Godfrey

Joe Griggs, Suzy Hubbell, Bob Jacobssen

Charles F. Lind, Jay Schreick, Colin Smith

Roger A. Steckler, Bernard Stolar

Associate Publisher Administration **J. Kevin Madden**

Associate Publisher Marketing **William Abbott**

Chicago Office **M. R. (Bo) Macdonald, 500 N. Michigan**

Ave., Room 512, Chicago, Ill. 60611 (312) 467-0588

Los Angeles Office **Daniel Mahan, 9665 Wilshire Blvd.,**

Beverly Hills, Ca. 90212 (213) 273-7923

New England Office **Alec W. Hay, Box 448,**

North Scituate, Mass. 02060 (617) 545-2123

San Francisco Office **Thomas Martz, 325 Pacific Ave.,**

San Francisco, Ca. 94111 (415) 986-5196

Classified Advertising Manager **Ellen Aronoff**

Staff **William Duke, Pat Mazalatis**

Assistant to the Publisher **Donna Maher**

New York Information Services **Harriet Krivit**

Staff **Jill Bokor, Louise Dickson**

Catherine Doyle, Neil Karlin, Patty Noel

Annmarie Savery, Carol Vogel, Margaret Williams

Cheryl Wolf

Assistant to the President

Jeanne Theis

New York Magazine Company, Inc.

Vice President & Treasurer **Richard A. Sarazen**

Vice-President & Secretary **Raymond R. Dittrich**

Vice-President **George Viles**

Chairman **Alan J. Patricof**

Chairman **Armand G. Erpf (1897-1971)**

DON'T LET THE TAX BITE EAT YOU ALIVE.

Ask us how our tax-sheltered retirement plans can help you defer payment of taxes on a part of your current income. Of course, you'll eventually be taxed on that portion, but by then you'll be older, possibly retired, and in a lower tax bracket. We can help if you're self-employed, or if your company doesn't offer a retirement plan. And depending upon your situation, we could help you quite a bit. Call 212-787-4500, or just stop by a convenient office. We'll help take some teeth out of the tax bite.

**CENTRAL
SAVINGS
BANK** *UNSTUFFY*

Member FDIC
A Mutual Savings Bank



73rd & Broadway, 53rd & Ave. of the Americas, 34th &
Broadway, 14th & 4th Ave., Maiden Lane & Water St., Syosset L.I.
(Jericho Tpk. & So. Oyster Bay Rd.), Smithtown (on Route 111,
just south of Jericho Tpk.).

LICENSED TO UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

Major low tar brands tested!

National taste test* proves Real is best tasting low tar

(Only 9 mg. tar.)

The Natural Cigarette.

All major brands enhance their flavor artificially. Only Real gives you all natural taste because Real uses only the finest tobacco blend to which nothing artificial has been added. Nothing.

You get great satisfying taste. And all of it is natural. All of it.

Now enjoy the cigarette that says it tastes best—and proves it. Low tar Real, the natural cigarette. Only 9 mg. tar.



*The National Test.

Regular king-size filter smokers—both full-flavor and low tar smokers—tested Real Filter and major non-menthol low tar brands. Each person smoked one low tar brand on an unidentified basis and rated it. Real Filter was rated higher overall than every low tar brand tested. It was rated higher on taste, satisfaction, natural taste and rich flavor. Yet Real has only 9 mg. tar.

The natural cigarette. Nothing artificial added.

Warning: The Surgeon General Has Determined
That Cigarette Smoking Is Dangerous to Your Health.

9 mg. "tar", 0.8 mg. nicotine av. per cigarette by FTC method.

LETTERS

Simon vs. Minnelli

I have just read John Simon's theater review "Liza With a Zzzz..." in the November 14 issue, and I am amazed at the low level of writing. It is full of adolescent hysterical vituperation directed not against the show but against the *person* of Miss Minnelli herself: "I always thought Miss Minnelli's face deserving—of first prize in the beagle category," etc. This is kid stuff, and it's surprising to find this on the lips of a full-grown man. Mr. Simon must be passing through male menopause, because it seems that his emotions are completely ruling his mind. He obviously bears her a great deal of personal hatred! Is this because he was recently jilted by some woman or rejected by Miss Minnelli herself? Is he perhaps an anti-Italian bigot? Is he a misogynist, a homosexual, or a sociopath? A psychopathic rapist, a failed actor, songwriter, or playwright? The show may be as bad as Mr. Simon himself says, but I think the poor man is cracking up. I've also noticed that there are certain kinds of people, both male and female, who will go to extreme lengths to get revenge after their overblown egos have received some slight affront. At any rate, it's time for you to get a new theater critic. The poor old boy is making a public fool of himself and casting no credit on the magazine. Old critics never die, they just get rancid.

Rose Avery
Manhattan

John Simon is not the only critic to find fault with *The Act* and with Liza Minnelli, but he is the only one to identify her and her wretched excesses as the *cause* of *The Act's* failure. All the other critics seem to hold her apart from and above the rest of the show, which everyone agrees is a confused flop. Simon is right and the others are wrong simply because *no* performer is anything more than the material he is using and the feelings he conveys. It is precisely Liza Minnelli's much vaunted superenergetic onstage seizures that make the audience squirm in their seats, avert their eyes, smile nervously, look toward their watches, and, in the case of Liz Smith, walk out. Liza Minnelli is *The Act*; if you don't like it, that is because you don't like what she is doing, and vice versa. She chose to do this turkey, and she chose how to do it. If it fails, it is because she has

failed; and at \$50,000 a week she must take the blame.

Liza Minnelli's "act" is always the same: that quavering, masochistic, exaggerated, pathetic, bathetic, frenetic appeal to the audience's conspiratorial fascination with her lack of self-control. She has been doing this "Love me, want me, need me, kick me" act for twelve years. Praising it is like cheering on the convulsions of a speed freak, or egging on the Christians at the Colosseum to step on the lions' tails. The critics, apart from Simon, seem to be afraid to tell her to stand still, shut up, tone down her movement, choose better material, and learn to hit the right notes. Simon is to be commended; the other critics can apologize all they want for her without making it right.

John J. Secondi, M.D.
Manhattan

I always thought John Simon's brain deserving—of first prize in the spaghetti category. He's a pathetic—probably paranoid—individual whose vituperative reviews become less credible with each pointless attack on a performer's nose, chin, hairline . . . whatever! This last was brought on, no doubt, by the fury of having to buy his own way in to see *The Act*. Poor John!

Please help this man. Get him to the Old Critics' Home. Quick! And take away all sharp instruments. Like his typewriter.

Of course, I haven't figured out, just yet, what you can do about his tongue.

Gloria Rosenthal
Valley Stream, N.Y.

Lift Lapse

I was surprised by the statement in your November 21 issue ["What New Yorkers Do in Elevators," by Ralph Keyes] that "at least 270 Manhattan residents . . . like Con Ed's Charles Luce . . . [have] their own elevators."

I don't have a private elevator either at my office or at my home.

Indeed, I agree with the article's observation about the value of those "communal moments in the elevator" with other employees.

Charles F. Luce
Manhattan

Correction: The telephone number for Fred Wilson's Prime Concern ("Sales & Bargains," December 5) was incorrectly listed. The correct number is (516) 487-1450.

*A well-bred Cognac
should be gentle.*



*A great Cognac glides
smoothly across the palate.
It is a sign of maturity you
will recognize in Hine,
the Cognacs with a
distinguished lineage going
back two centuries.*

HINE
The gentle Cognac.

80 Proof Imported by Somerset Importers, Ltd. N.Y.

NEW YORK INTELLIGENCER

B'way Investing: Risky Business

Everybody knows that Broadway plays are a risky business, but how risky? Stuart Ostrow, producer of such smash hits as *Pippin* and *1776*, knows—and is telling potential backers just how much of a crap shoot the Great White Way can be for investors. Ostrow failed to find enough angels to back *Stages*, a play he has written—his first attempt as a writer—and so is taking his case to the public. According to his prospectus filed with the SEC: In the 1975-76 season, "a vast majority resulted in loss to investors." Ostrow estimates that *Stages* will have to run at least fifteen weeks (120 performances) in front of packed houses before profits start trickling in. Last year, few plays ran that long; far fewer still before packed houses. But Ostrow is confident that new backers can be found. His recent *Wall Street Journal* ad netted over 250 inquiries.

MARTHA SWOPE



Ostrow: Looking for backers.

Do-It-Yourself High Fashion

A new venture called Canned Couture is the latest attempt at quick, cheap chic. Using Saint Laurent, Ungaro, Dior, and Calvin Klein look-alike designs, two businesswomen, Cecilia Lewis and Phyllis Keitlen, are packaging complete high-fashion kits, containing precut fabrics and trimmings which can be finished in three hours. The fashion-conscious can decide in March, when the spring collection will be available, if the kits are worth the price: \$12.50 to \$35.

Tex Antoine Returns to Tube

© ROBIN PLATZER



Antoine: Weathering the storm.

New York television viewers can sit back, relax, and enjoy their weather forecasts again. Tex Antoine, bad-boy weatherman, returns to the tube as Channel 5's forecaster starting in January. Antoine lost his job on WABC last year for an offensive remark about the rape of a little girl. He commented, "If rape is inevitable, relax and enjoy it." That gaffe was the last straw for station executives, but WNEW figures viewers are more forgiving. Terms of the contract were not disclosed.

Perils of International Travel

As they say in the army, always keep your shot card up to date. Just ask Dr. Michael Baden, the city's deputy chief medical examiner, and his wife, Dr. Judianne Densen-Gerber, a psychiatrist who heads the Odyssey Institute. They found out the hard way recently on a business and vacation trip to Australia. It turned into a nightmare. The Badens ended up being thrown into a prison quarantine center in Bombay because they lacked proof of

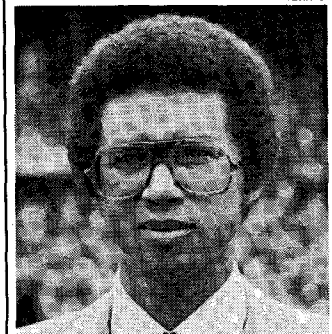
yellow-fever immunizations. After posting a \$3,000 bond, they were allowed to go on to Sydney, where Australian immigration officials hauled them off to another quarantine center over the same issue, and the couple spent two days feverishly cabling their doctor here to verify the immunization history. Finally, they were released—just in time to attend a cocktail party being thrown in their honor by Australia's minister of health.

Advantage Ashe?

It's hard to beat Arthur Ashe at the game of racquets, on or off the court. It's difficult to estimate how much Ashe nets in all, but consider these three off-court moves for starters: He is guaranteed \$35,000 a year in royalties for his endorsement of Advantage Ashe tinted eyeglasses. Philip Morris pays him \$20,000 per year for a magazine column, "Advantage Ashe," and other chores. And his apartment on East 72nd Street is paid for through an arrangement with the Doral Country Club of Miami, where he's tennis director. Ashe also draws income from other commercial endorsements. These figures came to light in a court suit Ashe filed against Wilson Sporting Goods Company over the commercial use of the term "advantage." Wilson sells a wooden racquet with the Advantage trademark. Ashe wants the court to declare that his Advantage Ashe eyeglasses don't infringe on the Wilson trademark.

—John Kennedy

CAMERA 5



Ashe: Netting a profit.

Will Stanley Siegel Cry Over Spilt Milk?

CHARMIAN READING



Siegel: Needing his shrink.

Stanley Siegel, WABC's outrageous morning-talk-show host, now has something more pressing than his sex life to discuss with his on-the-air psychiatrist. In the ratings, Stanley is slipping behind WNBC's Phil Donahue, whose syndicated morning program began being aired locally just over two months ago. Averaging the

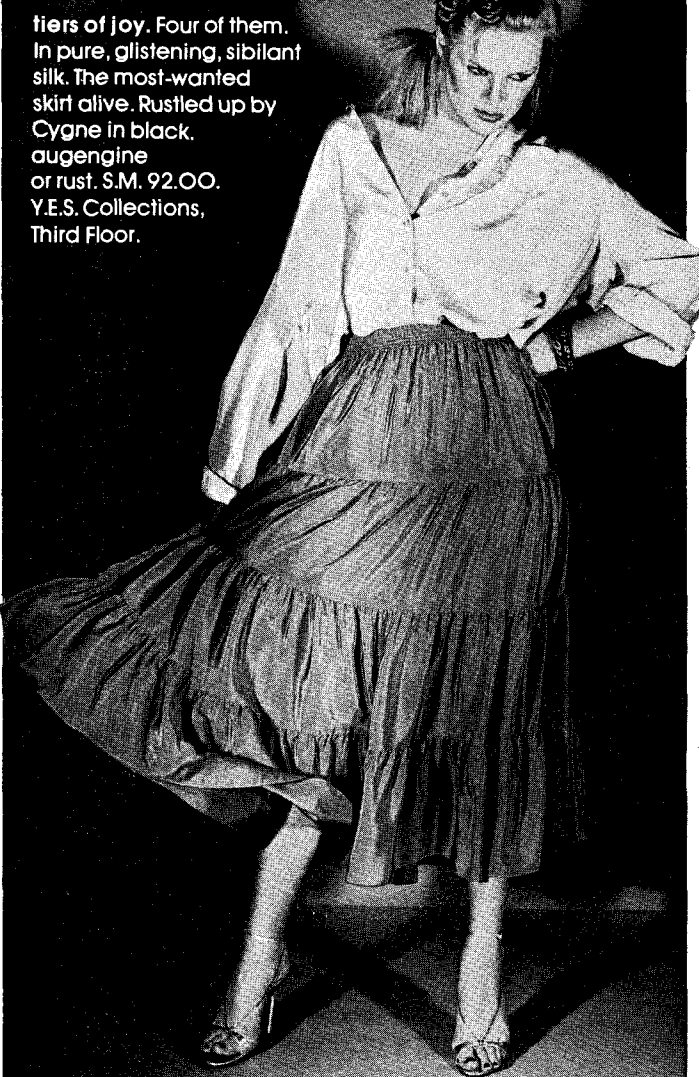
November overnight ratings available to date, Donahue is clearly ahead. Arbitron shows Donahue with a 3 percent rating to Siegel's 1.5; Nielsen ratings indicate Donahue ahead with 3.3 percent to Siegel's 2.9. Says Stanley, "Phil has a bigger budget to attract good guests. But I'm the best I've been since I've been in New York."

manhattan moxie

hot gifts to keep you cool and not gasping for breath come christmas



bagfitti. We've written the what-for right on the canvas—but you don't have to go by what we say. Because, really, who'd need a bag this big just for books? (Evelyn would.) From Barile, exclusively for Bloomingdale's: Heavy reading, 10.00; light reading, 5.00. From the Bookstalls, 7½.



tiers of joy. Four of them. In pure, glistening, sibilant silk. The most-wanted skirt alive. Rustled up by Cygne in black, augengine or rust. S.M. 92.00. Y.E.S. Collections, Third Floor.

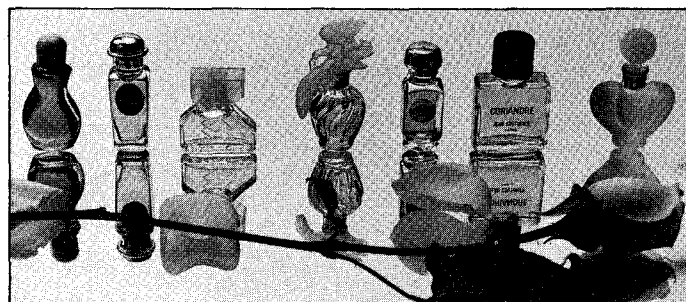


sleeper of the year. All hail Big Red. A real night-before-Christmas shirt from Knothe. And this one red roomy size will fit anybody (you might even invite a guest in). Soft, cosy cotton flannel. And when we say soft...we mean z-z-z-z-zoft. 15.00. Seasonal Sleepwear, Lingerie Level.



batter up. If you're hooked on hot donuts (one try and you will be), consider the possibilities of Exeter's Quick Donut Baker. It can make six wholes and six holes in three minutes. Fast uniform cooking. Easy-cleaning, non-sticking, it comes with a detachable cord and recipe book. 35.00. Electrics, Sixth Floor.

star lore. Rather than run all over town for a T-shirt to match the poster you've just run all over town for...Roni's Rags has the poster and T-shirt (red, yellow, navy or light blue) in one neat package. Price depends on size of the T: 4 to 6X, 7.00; 7 to 14, 8.00. Young World, Second Floor.



the magnificent seven. A great little cache of fragrance-in-a-box that runs the gamut from naughty to nice. As she does. Halston, Hermes, Infini, L'Air du Temp, Givenchy III, Coriandre and Farouche. A scentsational sampler, Bloomingdale's own, 10.00. La Parfumerie, Street Floor.

bloomingdale's
for the perfect christmas presence

Politics/ Marilyn Berger

GOLDA MEIR SPEAKS HER MIND



Golda Meir and Anwar Sadat: A long-awaited meeting takes place in Jerusalem.

Golda Meir is 79 now. Finally, after 56 years in Israel, most of them in politics of one sort or another, and 5 years as prime minister, she's tired. Her face is lined, although not quite as much as her pictures suggest. She no longer is weighted down with the worries of office, but she is still troubled. The talk here is mostly about peace, but she's still concerned about the future of the Jewish state.

She walks into her Spartan office in Jerusalem, her head jutting forward and down, her legs swollen over her sensible shoes. As she sits behind the empty Formica desk, she is smoking, as usual, and coughing—more than usual. She is fighting a bad cold.

Today she is exhausted; she worked hard during Anwar Sadat's visit to Israel—a lot of standing up at the airport, and a lengthy speech in the Knesset, a speech that convinced a lot of skeptical Israelis that she is still a national treasure. Looking back, she thinks the effort was worthwhile.

"I think he understands." Those four words express Golda Meir's assessment of the Sadat visit, four words that reveal how much has changed in Israel.

"We knew we were fighting for our lives . . . not for territory . . . not for

grandeur." She is reminiscing about the last war with Egypt, in 1973. In fact, she is thinking of all the wars Israel has fought in its 29 years of existence. Those were wars for survival itself, and now, after Sadat's historic trip to Jerusalem, she thinks even the president of Egypt understands.

She had always said that peace would come "when the Arabs acquiesce in our being here." I ask if that is what Sadat's trip has meant, the legitimating of Israel's right to live, and to live in peace. "Exactly," she says.

In her book, *My Life*, Mrs. Meir recalled that through an intermediary Nasser told David Ben-Gurion that if he came to Cairo he'd return to Israel a hero. But if Nasser went to Israel he'd be shot when he got back. Now Sadat has become the first Arab leader to visit Israel since its establishment in 1948—and he has returned a hero.

For Mrs. Meir, Sadat's trip is no more than a recognition at last of reality. "The fact that they've tried over and over again, through war, to solve the problem, to get us out, and they didn't succeed, and the fact that war doesn't harm only one side. We always say that the winning side also pays for it, but certainly the losing side does. And all the money, the manpower, that the Arab countries have put into wars . . . Egypt could have been a different place. And he [Sadat] realizes it—that's the great thing about it. We never

thought that somebody would give us peace for a present."

For Sadat, the decision to come to Israel was one of the most difficult of his life, causing disunity at home and abroad. His own foreign minister resigned in protest, followed quickly by the man named to replace him. Syria, Libya, Iraq—the more radical Arab states—denounced the trip. But his people, the Egyptians, were with him. "These people want peace," says Mrs. Meir. "Our people want peace. Look at how Sadat was received when he went back. That wasn't organized. You can't get people out cheering and waving in those numbers."

Mrs. Meir is on the outside now. Her Labor party was defeated by the Likud in May, and Menachem Begin, her political adversary for 30 years, is reaping the laurels. Around this country, where gossip spreads as in a small town, people are saying that Golda is bitter.

Not so, she insists. "Why should I be so sad? I want peace. I don't care who gets it. It's the people of Israel that will have peace, not that government or that individual. I feel that what we did over the years did something that paved the way for this. We signed two agreements with Sadat. And Sadat mentioned it, that the first agreement was signed when I was in government and the second while Rabin was in government. But my God, I should be jealous or sad that somebody else will sign the agreement?"

When Sadat was here, Mrs. Meir told him that she wished that even an "old lady like me—you always called me an old lady," she said to Sadat—would live to see a peace treaty signed. She will be 80 in May.

Sadat has always claimed that Egypt won the 1973 war, and during his visit he said he had come as a victor. In fact, many people here credit Mrs. Meir and her government with leaving the Arab forces with some claim to self-respect—which in turn made his turnabout in Middle Eastern politics possible. It was not a decision Mrs. Meir had made willingly. Henry Kissinger pressured the Israelis to end their siege of the Egyptian Third Army, which they had surrounded in the Sinai. Her grudging acquiescence to leaving the Egyptian army intact may now—four years later—be paying dividends.

"I don't know," she says. "I do

Marilyn Berger conducted this exclusive interview in Jerusalem last week. A former NBC White House correspondent, she accompanied Henry Kissinger on his Middle Eastern diplomatic shuttles.

know the facts, that Sadat is wise enough to realize that probably never again will the Arab countries have such an ideal situation to win. . . . They didn't. I told him the most important thing he said here was 'no more wars,' and if there will be difficulties we'll have to find another way of solving them. . . . To take us again by surprise, I hope that will never happen. And they did, with such great strength, both in Syria and in Egypt. The Russians supplied them and they couldn't make it, not because we're better than they are or greater heroes. We were fighting for our lives and they were fighting for destruction, not for their lives."

Of all the regrets she has about her life—"I'm no hero"—she says her greatest may be her failure to order an earlier general mobilization of forces before the Yom Kippur war. "Why didn't I, against the unified, unanimous opinion of all the generals, why didn't I say never mind what you think, mobilize?" It was intuition, she says. "If I hadn't thought about it, it would be easy, but I did think about it. But I said to myself, all the brass says no."

Mrs. Meir doesn't like to talk about her personal feelings. "That's the hardest thing for me," she says. What were her feelings when she saw Sadat step onto the El Al ramp? "Obviously, his coming was a surprise. . . . It's the thing we were hoping for all the time. To meet the Arab leaders face to face. To argue, to discuss, to disagree, to negotiate, but to meet them face to face, and that's the great thing."

I asked whether there wouldn't be more problems for Israel now that Sadat had won such worldwide acclaim, whether the pressure on Israel to make concessions would become too much to bear. "Look," she says, "all the things that he did that everyone appreciates—meeting the Knesset, visiting Yad Vaseh [the memorial to the victims of the Holocaust], laying a wreath at the memorial for Israel's war dead—it took a lot of courage and imagination. But the content of the speech was very severe. That's our problem. . . . Sadat wants peace; that's very good, we're happy. But his program for peace—I hope he realizes that not only we have to compromise, but he also has to compromise."

Sadat's very appearance in Israel has created a sense of euphoria—the "peace is at hand" syndrome. But Mrs. Meir does not share the euphoria. She sees a long road ahead.

"I personally haven't the capacity—I wish I had it, it would be better—to fool myself. . . . this is a beginning, a very important beginning. But I see great difficulties on the way until . . .

we sign the peace treaty."

One of the difficulties will be with the tough stand of Begin's Likud party. I asked Mrs. Meir whether Begin would bend. "I don't know," she said. "We differ on things, but there are many things we don't differ on. We're just the same as Begin in that we cannot go back to the '67 borders; we can't go down from the Golan Heights to clear them again for the Syrians to shell our settlements. As for the West Bank, we're for territorial compromises, but we believe we shouldn't move from the Jordan River. Hussein sent his tanks over the Jordan in '67 and we don't want that to happen again. My party at least doesn't want to rule over hundreds and thousands of Arabs who don't want us. . . . we want only things that are absolutely essential for our security." There are 690,000 Arabs on the West Bank—an area of 2,400 square miles. Mrs. Meir's Labor party—and many others here—believe it would be a serious mistake to annex this territory, land that Begin has said is part of biblical Israel.

It has become clear that Sadat came to Israel because he was impatient with the performance of the Carter administration in its role as an intermediary between Israel and the Arab states. Was it perhaps Washington's incompetence which forced Sadat to take matters into his own hands? "I don't want, in an interview, to criticize President Carter," says Mrs. Meir. "What I had to say about that I said to him. But all the papers have been saying that two things influenced Sadat. I don't know whether it's so or not, but they say that America's joint statement with the Russians, just when Sadat didn't have such excellent relations with the Russians, and the fact that Carter was wooing Assad, upset Sadat greatly."

Mrs. Meir saw Carter when she was in the United States recently for the Broadway opening of *Golda*, the play about her life. To say that *Golda* is not a critical success is an understatement, but ticket sales have soared anyway, and Mrs. Meir looks at the brighter side. "My good friends, my family, were terribly upset about the play. . . . but the important thing to me is that the house is full and the people come. Many of them, I am sure, get some message through the play about the meaning of Israel that they didn't have before."

It's like her book, *My Life*. "I was miserable when I finished it," she says. "I actually wept. My children were the ones who told me, 'Mother, you must do it.' I suppose they were afraid, wondering what will I do, what will happen to me. And they kept urging me,

saying, 'Mother, you have a good story to tell.' I hated to do it. I was miserable when I finished it and I said, 'Look what you did to me. . . . nobody will read this book, it's no good.'"

She said she thought it was an unimportant book. But the sales have been tremendous, with more than half a million copies sold in the United States alone. "It's been the greatest surprise in my life. It's been translated into thirteen languages, and if you could see some of the letters I've received from Jews and non-Jews. I got a letter, one of the many, from a monastery somewhere in France, and the mother superior said, 'We've just finished your book. We cried with you and we laughed, and now I ask for one thing. Allow us to pray for your welfare and that of your people and the welfare of the state of Israel.'"

Her pleasure, she says, is in knowing that people around the world who "didn't know a thing, or very little, about Jews or Israel, learned something." She says the money from the book will go partly to her family, partly to a foundation.

With all her newfound wealth, she still lives simply in Tel Aviv, in a semi-detached house not unlike Archie Bunker's in Queens. Her son, Menachem, and his family live in the other half.

She no longer does her own grocery shopping and, in fact, rarely goes out around Tel Aviv much at all. "My grandchildren say I'm under house arrest. . . . I can't go out alone, there's all the security, I can travel only in this one car. I try my best to convince them that all this security is nonsense but they won't take it." And she is still busy with some official matters. "I want to do nothing but they [she's always talking about "they"] won't let me. . . . I didn't want an office, but then I found my house was turned into an office. The only difference is that in the office somebody serves coffee. In the house I have to do it myself."

While everybody in Israel is preoccupied with Sadat and Egypt and peace, Mrs. Meir is deeply troubled by something more fundamental. She calls it "the continuity of the Jewish people." Even now, with their own state—the state she helped establish—and with over 3 million Jews living here, she is worried about the future.

"Look," she says, "we need more Jews in Israel. Another million, 2 million Jews, believe me, it makes all the difference in the world. . . . I believe that someday there won't be 15, 16-million Jews here, but 5, 6, 7 million. If we had in the near future another million Jews, it would make all the difference. . . . To the Arabs, of course, we'd

still be a minority, but still, another million. . . ."

For the Jews of the Diaspora she feels sadness, not resentment. "For one thing, I don't understand them," she says. "And the second thing, I feel sorry. I feel sorry for what's going to happen to the young generations, because as we see in America there is a large percentage of intermarriage. Some people think it's a terrible thing to be against intermarriage . . . but you're intermarried and then there are children and they're not Jews anymore."

"I've always said Jews become less and less either through love or through hate. That's where the trouble lies. . . ."

"When I see the statistics in America on what will be the number of Jews in America at the turn of the century, it makes my blood run cold. They say there will be 2 million at the turn of the century. That's a loss of 4 million Jews. And someone said that at the 300th birthday of the United States there will be 10,000 Jews. There is anti-Semitism, of course. I know countries where there's not a single Jew and there's anti-Semitism. But it isn't the physical danger. I'm speaking about intermarriage."

Mrs. Meir says programs are being organized to get young people to Israel. "Their parents don't want them to come. But they come . . . I don't resent it [that American Jews don't come to Israel to live] but I think they should send more of their children here, even if it's only for a summer, even if it's only for a year at a university, even if it's only one year in a kibbutz. At least some connection. . . ."

"There's no sense for the state of Israel to be such a small percentage of the Jewish people. All that we've paid, and all that we may have to pay, for its existence makes sense only if it's for many Jews."

Mrs. Meir was a child when her family emigrated from Russia to the United States. She lived as a teenager in Milwaukee, and in 1921 she made the decision to move to that rough and underdeveloped land known as Palestine. The greatest satisfaction of her life, she says, is "the fact that I'm living in a Jewish sovereign state. There's nothing greater than that."

She says that life here was so difficult at first that "people ask me why I came. And I say because I'm selfish . . . when I heard what was being done here I decided that they're going to do it by themselves. I won't have a share in it? No. I must be a part of it. Just a pure selfishness, I suppose. . . ."

"When I look at my friends in Milwaukee with two and three cars in the garage I'm sorry for them."

The Koch Watch WE'RE ALL EQUAL HERE

First he promised to ride the subways—just like the rest of us. Next he said he'd take his own shirts to the laundry and spend a few nights each week at his Greenwich Village apartment instead of at Gracie Mansion. Then he told us he wouldn't need a special police guard at his apartment building. And now Ed Koch says his administration will tick better without a first deputy mayor.

All of which has flabbergasted a number of old City Hall hands who fear that Koch has yet to grasp the immensity of the task he faces as mayor.

To combat the city's ills and manage its sprawling bureaucracy, Koch has so far assembled six strong egos, four of whom will serve as "separate but equal" deputy mayors. Some of these people have worked together before but never at so precarious a level or under such intense pressure. Somehow, Koch believes his disparate deputies will function as a well-oiled machine. But even Jimmy Carter, whose White House aides have known each other and worked together for years, is having trouble pulling off a credible presidency without a chief of staff.

The greatest concern with Koch's "separate but equal" philosophy is heard from some of the men who have served as first deputy mayors in previous New York City administrations.

"I don't think Koch's idea is practical or possible," says the incumbent first deputy mayor, Donald Kummerfeld—whom Koch had hoped would stay on as one of his own deputies. "Any chief executive in either the private or public sector must have a second in charge with the capacity to interpret problems and make decisions the mayor himself doesn't have the time or expertise to handle. Not everything fits into boxes. A mayor needs a second to administer decisions with the other managers. Eventually, I think a first deputy mayor will have to emerge in a Koch administration—if not in title then certainly in practice. There will be a number-two man, no doubt about it. It has happened in every successful administration in the past."

There is worry, even among members of Koch's own transition team, that the particular individuals selected as deputy mayors are among the people least likely to work together smoothly. "None of the new appointments," says a Koch transition aide, "are even remotely steeped in the kind of managerial expertise needed to run this city. Add to this an inability to understand the politics of being mayor and the result will be drift and confusion."

"The new deputies will be making power grabs in petty ways. They'll be interested in how many buttons they have on their phone, the size of their desk, and the proximity of their office to Koch's. And while they're doing that," says the aide, "the city's problems with labor unions, the welfare mess, the fiscal crisis, crime, and all the rest will be ignored."

"It will be very hard to play catch-up ball. A first deputy mayor would focus attention on the work that needs to be done, not on inter-office politics."

Bob Price, John Lindsay's former deputy mayor, couldn't agree more. "My biggest problem," says Price, "is who the hell the agency commissioners are supposed to answer to. With a first deputy mayor, the commissioners answer to him. But who will they answer to now? No doubt about it, Koch has selected superior people so far as deputy mayors—David Brown, Herman Badillo, Basil Paterson, and Ronay Menschel. But they'll all overlap and the commissioners and the press won't know who to deal with. And if the press is confused, then the public will be too. A tough first deputy like Ed Costikyan [who split with Koch over the mayor-elect's decision not to appoint a first deputy] would have sent lightning through the bureaucracy. He would have dealt head-on and straight with the press. He would have been a pillar in the Koch administration."

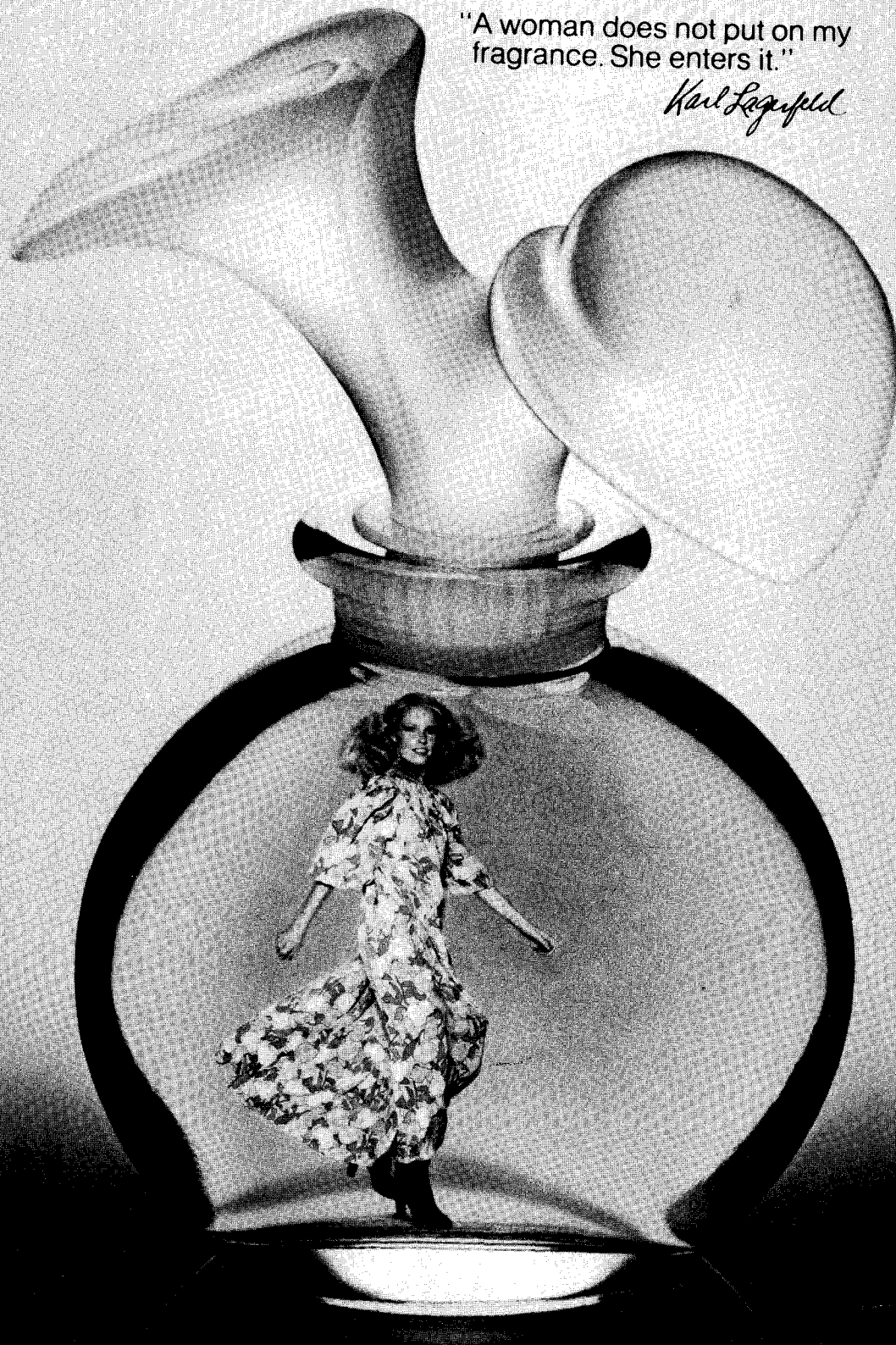
"What I really want to know is how in hell you are going to have Ed Koch, Dave Brown, and Herman Badillo sit down in the same room and come up with a decision. I'd like to sell tickets to that one."

—Denis Hamill

enter Chloé

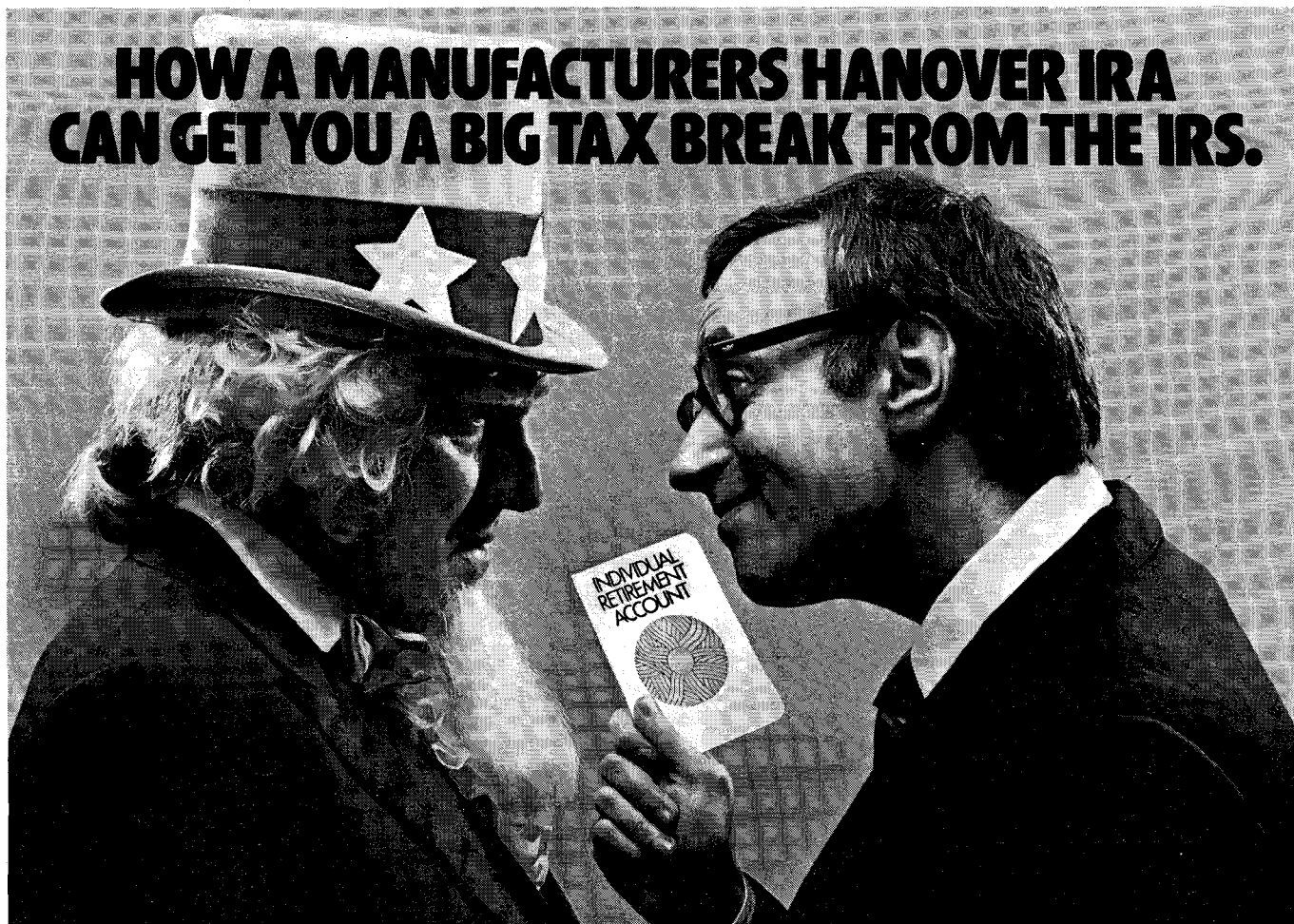
"A woman does not put on my
fragrance. She enters it."

Karl Lagerfeld



Available at all
MACYS stores

HOW A MANUFACTURERS HANOVER IRA CAN GET YOU A BIG TAX BREAK FROM THE IRS.



OPEN AN INDIVIDUAL RETIREMENT ACCOUNT NOW, AND GET A TAX DEDUCTION FOR '77, PLUS 7.75%, AS HIGH AN INTEREST RATE AS YOU CAN GET FROM ANY SAVINGS OR COMMERCIAL BANK.

It's never too soon to start thinking about retirement...how you'd like to live...how much money you'll need to do it. And with a Manufacturers Hanover Individual Retirement Account, you can plan for your future and, at the same time, enjoy substantial tax advantages now.

HOW TO GET YOUR TAX BREAK.

If you are an employee not presently covered by a qualified pension or profit-sharing plan, you can open a tax-sheltered IRA savings plan. You can deposit 15% of your income, up to a maximum of \$1,500, each year. Deposit 15%, up to \$1,750, if you make contributions for your non-working spouse. Deposit 15%, up to \$3,000, if you are a working couple and both of you qualify for your own IRA.

Any money you deposit in an IRA is deductible on your tax return for that year. And you pay no tax at all on the principal or interest until the money is withdrawn.

When you do begin to withdraw your money, anytime between the ages of 59½ and 70½, both your income and your tax bracket will probably be lower.

How's that for a tax break?

HOW TO GET THE HIGHEST INTEREST RATE POSSIBLE.

Make an initial deposit of \$400 in a 6-year Time Deposit Passbook account (additional deposits of \$25 or more may be added later). And you'll earn an effective annual yield of 8.17% on Manufacturers Hanover's current interest rate of 7.75%, when funds are left on deposit until maturity. That's as high an interest rate as you can get from any savings or commercial bank.

And every cent you deposit goes to work for you. Because at Manufacturers Hanover, there are no administrative costs or fees of any kind attached to these accounts.

HOW MUCH CAN YOU EXPECT AT RETIREMENT?

That depends on your age when you begin your IRA, how much you contribute, and future interest rates. The best thing you can do is make your maximum deposit right away, so your money can start earning the maximum interest now. Our chart should give you

a pretty good idea of the possibilities. It's based on the current rate of 7.75%.

HERE'S WHAT YOU'LL HAVE AT AGE 65, BASED ON A SINGLE ANNUAL CONTRIBUTION IF YOU			
Start Saving At Age	Put in Maximum of \$1,500/Yr.	Start Saving At Age	Put in Maximum of \$1,500/Yr.
30	\$290,641	45	\$75,698
35	\$189,774	50	\$44,657
40	\$121,674	55	\$23,700

NOTE: In order to earn interest at these rates, deposits, including accrued interest, must not be withdrawn prior to maturity. Federal law and regulation prohibit the payment of an IRA Time Deposit (7¼% IRA) prior to maturity or before the depositor attains age 59½ (except in the case of death or disability), unless three months of the interest thereon is forfeited and interest on the amount withdrawn is reduced to the Regular Passbook Savings rate.

CALL (212) 245-0550 FOR MORE INFORMATION.

Just give us a call, day or night, and we'll send you one of our free booklets explaining Individual Retirement Accounts in further detail. Or stop in at one of our 200 branches and we'll be happy to discuss it with you. Remember, it really pays to plan ahead. And the sooner you start, the more it pays.

MANUFACTURERS HANOVER

It's banking the way you want it to be.

MEMBER FDIC

The Bottom Line/Dan Dorfman

CBS'S NEW GAME PLAN— IT'S AS SIMPLE AS ABC

Legends and Myths

In the spacious office of John D. Backe, the 45-year-old president and chief executive of CBS, there's a Snoopy statue perched conspicuously on a mantle behind his desk. Inscribed just below the paws of Charlie Brown's faithful companion are these words: WHAT DID I DO TO DESERVE ALL THIS?

Although he'd be loath to say so, Backe must think of those words often. He was handpicked as the new CBS chief last May by the real power at the \$2.8-billion communications giant, 76-year-old chairman William S. Paley, who holds 1.7 million CBS shares. Now, with CBS in third place in prime-time network ratings and its shares way down from their high, Backe is clearly on the hot seat. There's even talk within CBS that Paley is having second thoughts about Backe. And the last man Paley had second thoughts about, Arthur Taylor, was booted out as CBS president even though the company was in the midst of a strong sales-and-earnings trend at the time.

Well, for a man with a lot of worries, Backe doesn't show it. He was confident as hell during a 75-minute interview last week. "We're on the threshold of a new era of growth," he said. Paley, nervously tapping his fingers on a giant-size round desk, assured me in a 40-minute chat that "he [Backe] suits me perfectly . . . I'm resting easy."

Although Paley may be resting easy about Backe, the same can't be said about Wall Street's view of the backbone of the company's business—the broadcasting operations, especially network TV, which account for 60 percent of CBS's profits. Poor ratings, escalating network costs, a projected slowdown in the growth of network pricing, and a widespread belief that CBS lacks sufficient programming talent are Wall Street's chief concerns. Accordingly, some analysts are projecting flat to lower broadcasting earnings for CBS next year.

However, both Backe and Paley repeatedly emphasized that strong measures were being taken to reverse the poor ratings. In the course of our conversation, I got a preview from Backe as to what CBS-TV watchers might see in the second half of the current 1977-78 season, which ends next April. It was hardly imaginative. A good part of



CBS eye on the blink: Are Paley (right) and Backe three years away from top TV rating?

CBS's strategy seems like a rerun from current ratings leader ABC. Aside from the usual situation comedies, CBS, said Backe, is considering the following:

- More raucous-type comedies, such as *Baby, I'm Back*, the story of a black father who returns home after being away a few years.

- More serious dramas in the *Playhouse 90* mold.

- Prime-time taped sports events with celebrities participating against a variety of star athletes.

- Mini-series, generally of four-to-six-hour duration. One such series being contemplated is a dramatization of the best-seller *Blood and Money*.

In an effort to reverse its poor ratings—until last year, CBS had been in first place for twenty consecutive years—CBS restructured its broadcasting operations this past October. In the process, it created a new entertainment division, which includes programming, and named Robert Daly to head it. It's an appointment that's been greeted with considerable criticism, even inside CBS. The reason: Daly, who had headed all network programming and production in CBS's West Coast office, is regarded as a businessman, not a creative talent like programming whiz Fred Silverman, who left CBS two years ago to join ABC. And as ABC's ratings surge shows, it's hot programming talent that brings in big advertising bucks.

Backe's reaction: "Daly's got the cre-

ative ability . . . and what it takes to get the job done. But I'm not saying he's got all the people he needs." For now, though, contrary to the bevy of rumors, Backe says there are no negotiations under way to bring in top programming talent from the outside. That will undoubtedly bother the critics even more, since Backe, who's now getting involved in programming decisions, lacks expertise in programming himself.

Surprisingly, Paley, whose 1976 compensation was \$782,532, told me he's not positive he'd want Silverman back. "We have a new team, built along better lines. Silverman seems much more of a one-man show," he said. Then, upon reflection, Paley who has taken a strong hand in programming operations, admitted he may be wrong in this respect.

In its bid for improved ratings—both Paley and Backe expect CBS to be number two by the end of the current 1977-78 season—Backe told me that CBS would be putting more of its chips into the programming sector. He noted, for example, that in the current year CBS would spend three times the amount of money it did three years ago to develop new programs. Three years ago, it is estimated, CBS spent roughly \$10 million to \$20 million in this area.

Considering ABC's momentum in new programming and the lead time in developing new shows, and with CBS's 1978 lineup still an uncertainty,

there's some thought that it could take CBS a good three years to make it back to number one in the ratings.

"This is bullshit," says Backe, who earned just under \$450,000 last year. "I'd be disappointed if we took three years." Backe thought CBS could regain the top ratings spot in 18 to 24 months. A far more optimistic Paley felt CBS had a shot at being number one next fall. "It depends on our output," says Paley, "Some new shows could be blockbusters."

I hardly qualify as a ratings expert, but Paley and Backe, I'm sorry to say, left me unconvinced. Granted that CBS is an aggressive spender on new programming development, who's to say NBC—which is also under heavy pressure to improve its ratings—won't be equally aggressive in doling out big bucks for new programs. Hefty expenditures, one would think, hardly seem a surefire guarantee for success. The Paley-Backe game plan seems to be based on a good deal of hope, experimentation, and luck. Even Paley himself is frank to admit that the recent restructuring of the broadcasting division may not be enough. "I think we have the sufficient talent," he says, "but I'm not positive about the results."

I got off the subject of broadcasting, which seemed to please Backe no end, and talked about CBS's record division. It is a subject dear to Backe's heart. CBS's record division, the largest in the world, is a strong profit producer. Backe figures this division's profits will rise more than 20 percent this year on revenues of over \$700 million. And he thinks the billion-dollar mark will be reached by 1980.

Publishing is another growing sector at CBS, as evidenced by last January's purchase of Fawcett Publications for \$50 million. Fawcett earned about \$7.5-million pretax in 1976 on sales of about \$135 million, and it's reportedly doing even better this year. In response to talk that CBS may have overpaid for Fawcett, Backe tells me: "When we bought Fawcett, we calculated a return on investment of better than 20 percent. We now find we underestimated the return. It's a great buy."

Backe told me that the publishing division—which accounts for a little over 10 percent of CBS's profits—is not about to end acquisition efforts with Fawcett. He said the division—whose profits should rise an estimated 10 to 15 percent this year—is in serious negotiations to acquire other companies in the business. The emphasis is on specialized publications rather than on the general-interest field.

CBS also has a toys division, and this, too, is an expanding CBS area.

Backe declined to comment, but I've learned that CBS has been holding exploratory talks to acquire Gabriel Industries, a toy producer with 1976 sales of nearly \$48 million.

Backe wouldn't make any earnings forecasts, but very close CBS watchers tell me management wouldn't quarrel with Wall Street estimates of \$6.50 to \$6.55 a share this year, up from \$5.75 in 1976, and a further rise to the \$7.15 to \$7.20 level in 1978. The 1978 estimate, it should be pointed out, assumes no sudden boom in network TV. One brokerage house, Goldman Sachs, which is estimating \$7.20 a share for 1978, assumes flat broadcasting earnings. Its projected increase is primarily based on records and the Fawcett acquisition.

One thing seems clear in viewing CBS, namely that as long as ratings problems persist, Backe's position as chief executive will become increasingly shaky. Paley—with his reputation on the line—won't be patient. And frustrated men are unpredictable. But Backe's really not the issue. He strikes me as a bright guy, but I thought the same about Arthur Taylor. The real problem then is how good is the old man . . . and his continued supreme power over CBS.

In the fall of 1969, with CBS running second to NBC, Paley showed why he was far ahead of anyone else in the industry: He scrapped six top-rated shows, such as *Petticoat Junction*, *The Beverly Hillbillies*, and *Gunsmoke*, which he sensed had peaked. He replaced them with such new entries as *Maude*, *All in the Family*, and *The Mary Tyler Moore Show*. It was a brilliant move. By the end of the 1969-70 season, CBS was number one again. But that was 1969 and this is 1977. CBS is in third place and stumbling. What is Bill Paley doing about it? What new programming does he envision? Apparently, he's content for now to copy ABC while the CBS board he controls sits idly by. TV's great innovator has now become an imitator. It seems that Bill Paley at 76 is just not as good as Bill Paley at 68.

And that message, I'm told, is coming through loud and clear within CBS. A top CBS official told me last week that there's paranoia in the ranks, that morale is low in many areas. And a sense of frustration is developing, my source says, that the ship is being led by an aging man with a failing memory who is simply no longer capable of being the chief and often sole decision maker for a giant corporation. "We're a company without vision . . . and we're acting out of fright, rather than out of thought."

For a man, then, who has lived his life as a king, it's sad to say, but nonetheless true, that Paley, at 76 and out of power, would be hailed as a living legend. But in power at 76, he's becoming a myth.

Drilling for Dirt

The Justice Department appears to have scored a major breakthrough in its ten-month-old investigation of the offshore-drilling industry. It could be very bad news indeed for two industry giants, Halliburton and J. R. McDermott, and a number of their executives.

Washington sources tell me that at least five participants in price-fixing activities at Brown & Root, Halliburton's construction arm, and J. R. McDermott have blown the whistle to the Justice Department in return for immunity from prosecution. I'm told they've named executives who reportedly ordered the bid rigging, primarily in the laying of pipelines with huge drilling rigs. They've also detailed at least a dozen instances of bid rigging at the two companies and perhaps as many as 25 to 30. The contracts involved are said to run well up in the hundreds of millions of dollars.

A former Brown & Root assistant vice-president, Walter S. Gard, recently testified at a federal-grand-jury investigation in New Orleans that has been probing alleged violations by the offshore-drilling industry. And his testimony, I'm told, has a lot of people worried. I reached Gard at his home in Green Valley, Arizona. All he would say was that he had testified—period.

Said one source: "The initial disclosures are of such magnitude that even a budding attorney would have no problems obtaining grand-jury indictments. The big question is how high up the executive ladder they go."

Assuming the Justice Department is able to prove its case, it could be a costly proposition for Halliburton and McDermott. Under antitrust statutes, victims of such violations can file suits for treble damages. Some antitrust experts tell me that bid rigging normally inflates customer costs about 10 to 15 percent, which in turn could mean potential damages of 30 to 45 percent of the contracts. Let's say, though, there's a settlement for just the 10 to 15 percent overcharge. That could still cost the two companies a bundle—well over \$10 million; and perhaps, some sources say, as much as \$100 million.

In case you haven't guessed, it's situations like this—call it the offshore caper, for want of anything better—that are contributing to inflated energy prices.

MOVIES AROUND TOWN

EDITED BY RUTH GILBERT

OPENINGS AND CURRENT ATTRACTIONS ON THE NEW YORK SCREEN

December 6 through 13

(Listings subject to last-minute change)

Saturday, December 10

YOU ARE FEELING SLEEPY



Sepp Muller and Volker Prechtel in *Heart of Glass*, Werner Herzog's picture, filmed in Bavaria, Switzerland, Utah, Wyoming, Alaska, and Ireland, telling of the owner of a glass factory who becomes obsessed with finding the lost formula for a precious ruby-colored glass. Cinema Studio.

THE MOVIES

Another Man, Another Chance—The application of Gallic whimsy as applied by Claude Lelouch to the rough-and-tumble terrain of the Wild West has its incongruous charm and is the underlying motif of this film. James Caan and Genevieve Bujold, as representatives of their respective cultures, are enchanting together. Their relationship is drawn with that delicate, improvisational charm at which Lelouch is past master. Columbia I; RKO Cinerama II; Trans Lux 85th; Greenwich; Loews Triplex.

The Battle of Algiers—Film was prepared from actual documents and eye-witness accounts with a script by director Gillo Pontecorvo and Franco Solinas, set in Casbah locations. (Received eleven awards and citations.) 12/6, Cinema Village.

Buffalo Bill and the Indians or Sitting Bull's History Lesson—Despite a poor script and plot incoherence, there is substantial talent on display here. There is expert handling of the camera and actors, very able shooting of action and crowd scenes, avoiding the usual clichés, and intermitted but hearty coming sustenance for eye and ear. The editing is lively, the set and custom design consummate. The acting is a mixed bag: Paul Newman cannot help scoring, and there is good work from supporting players Joel Grey, Kevin McCarthy, and Harvey Keitel. 12/9, 10, Bleecker St Cinema.

Burnt—This film by the man who made *Battle of Algiers* is a disappointment, but it ran into all kinds of production and post-production problems. Occasional moments of brilliance occur in the story of colonialism, but its opponents and victims are surrounded by much that is murky, messy and anachronistic. Marlon Brando heads an uneven cast whose unevenness he contributes to. 12/6, Cinema Village.

Close Encounters—If there is a theme here, it is that it is harder for a grown-up to pass through the eye of a needle than to gain access to the sanctuary of UFO believers. The most damning argument against the existence of UFOs—that they always appear to country people who have a lot of time on their hands, and never to busy urban dwellers. And in the final sighting, director Stephen Spielberg and a special effects team has given us nothing less than an electronic Second Coming. The film has no story, no characters, no sense of danger, no conflict between good and evil. Ziegfeld.

Equus—Peter Schaffer's play about a weary psychiatrist and the young psychopath whose violent passion for horses reveals the sterility of his own life has been brought to the screen, with a bit of rewriting, by Sidney Lumet. Richard Burton stars in what has become the *Hello Dolly* role for aging actors, with a twist—each actor playing the lead has striven to show us how desiccated and prune-like they have become. Contemptuously staged, embarrassingly written. Trans-Lux East.

The Goodbye Girl—Neil Simon's movie is about an ex-dancer who is a little the worse for wear. It is a love story constructed on the Jack-Spratt-and-Wife principle of odd coupledom, but where its heart should be there's the monstrous laugh machine, mowing down anything that stands in its way. Thus its most promising features, Quinn Cummings, Marsha Mason, and Marsha Mason, are all sacrificed to comic routines directed at the tourist trade. Loews Tower East.

La Grande Bourgeoise—Directed by Mauro Bolognini, and starring Catherine Deneuve, Fernando Rey, and Giancarlo Giannini, this is the sort of film that leaves a bad taste in the soul. The script is poor and based on a scandal that lit Bologna at the turn of the century which dealt with the destruction of the Socialists by the Christian Conservatives. The horrendous cinematography of Ennio Guarnieri, while making too few demands on the mind, strains our eyes beyond endurance. Quad.

The Grand Illusion—Jean Renoir's World War I prison-break film of 1937 is probably the best treatment of the dying of chivalry in warfare, and the passing of aristocracy from the modern world ever made. It is sad and wise and occasionally very funny, and it has a simplicity dependent on shrewdness and finesse. The acting by one and all is superlative. The only flaw is a slight sentimentality. 12/9, 10, Thalia.

Handle With Care—Jonathan Demme's citizens-band comedy is the kind of gregarious, unpretentiously lilting "people's" movie that one rarely sees anymore. It is a Middle American *Midsummer Night's Dream* about the ways in which their C.B. disguises allow people to express hidden sides of themselves. Paul LeMat and Candy Clark are the best known of a large varied cast. Waverly.

Heroes—Two TV stars, Sally Field and Henry Winkler, play a Vietnam vet and his girl. They actually are playing Doris Day and Holden Caulfield twenty years after. Though there develops a lovely rapport between the two, everything about them places them within the dimensions of the small screen, and in a period before Vietnam. 86th St E.

Idi Amin Dada—Wholeheartedly recommended is Barbet Schroeder's documentary about the Ugandan dictator. The general is an odd mixture of monstrousness and charm, shrewdness and stupidity, arrogance and eagerness to captivate. He is both a liar and a visionary, sordid and grandiosely unhinged, murderous, and hilarious. This man is a scary, horrible illustration of what happens when a primitive mentality acquire absolute power. 12/7, 8, Cinema Village.

Iphigenia—Tatiana Papamoukou and Closta Kazakos star in Michael Cacoyannis's latest film. Also in this retelling of the Euripides tale, are Irene Papas, Christos Tsangas, and Panos Michalopoulos. Plaza.

Julia—Adapted from Lillian Hellman's fine story in *Pentimento*, Fred Zinneman has used two of the most electrifying women in movies in a casting coup that is not only iconographically but politically inspired; Vanessa Redgrave as the total activist and martyr to Fascism; Jane Fonda as the acolyte, the rebellious but self-doubting playwright. Cinema I; Cinema III.

The Lacemaker—Isabelle Huppert and Yves Beneyton star in Claude (The Invitation and The Wonderful Crook) Goretta's film which tells of a 19-year-old beauty parlor assistant, who, while vacationing, falls in love with a university student. Fine Arts.

Looking for Mr. Goodbar—This is Richard Brooks's best film. It is harrowing, powerful, and appalling.

The tension between his bluntness and Diane Keaton's instinctual delicacy has produced the ideal chemistry in this version of Judith Rossner's grisly socio-sexual thriller. Loews State I; Loews Orpheum; 34th St E.

The Mack—Max Julian plays Goldie, the mack (a highly successful pimp), and Richard Pryor plays Slim, his henchman. A highlight of the film is the sequence actually shot at the annual Players Ball in Hollywood, the "Academy Awards" of mackdom. RKO 86 I; RKO Cinerama I.

The Man Who Loved Women—Francois Truffaut's funniest and most charmingly personal film in years, the anatomy of a womanizer (Charles Denner), relating the outrageous predicaments of the hero who wriggles out of them with a strategic genius, and yearns to locate an island inhabited only by women. Paris.

The Memory of Justice—Marcel Ophüls's 4½-hour film documentary investigating national and individual responsibility in the wake of Auschwitz, Dresden, Hiroshima, Katyn, Algeria and Vietnam, is a spectacular gallery of characters, and the ideologies, insights, and delusions whose carriers they are. Abstract or seemingly abstract questions become perspicuously embodied in the cogently chosen people of the film. Thus we become aware of what may be Ophüls's greatest insight: not so much the tragedy or comedy as the irony of the human condition. 12/11, 12, Cinema Village.

Metropolis—This 1926 film by Fritz Lang is one of the summits of German cinematic expressionism. The screenplay, about political treachery and social cataclysm in a future society is science fiction at its trashiest, but the technical effects and the *mise en scene* are spectacular by any standards and reward our careful consideration. There are moments of great (though inhuman) beauty, along with banalities of the most ludicrous sort. Brigitte Helm is wonderfully corny but also sexy in the dual role of a socialist saint, and of her evil rabble-rousing robot double, thought up by a tyrannical tycoon and his mad scientist-in-residence. 12/14, Bleecker St. Cinema.

Mother Kusters Goes to Heaven—This is one of Rainer Werner Fassbinder's not-so-bad films. The story of an elderly, working-class woman whose husband suddenly goes berserk and kills one of his factory bosses and himself, it is perfectly serviceable, but Fassbinder develops it with his customary mixture of heavy underscoring and cavalier offhandedness. 12/8, Cinema Studio.

Mr. Klein—A masklike Alain Delon stars as an art dealer who buys paintings from Jews who are fleeing Paris for their lives in 1942, only to become an object of suspicion himself. What might have been in other hands a nightmare journey becomes an uninvolved quest through portals and doorways, and more portals and doorways. It is a perverse choice of material for even so resolutely perverse a director as Joseph Losey. 68th St Plyse.

1900—Bertolucci's film is a chronicle of the peasant-landowner struggle from 1900 to 1945 as it transpires on the estate of the aristocratic Berlinghieri family. Robert De Niro and Gerard Depardieu are fine, but as attractive as they are, to sit four and a half hours for their dorsal view (preferable to the frontal view displayed in an embarrassing sex scene) is too high a price to pay. Festival.

One Sings, the Other Doesn't—With this graceful mixture of feminist fiction, musical comedy, and social documentary, Agnes Varda does for the spirit of sorority what films of Renoir and Truffaut have done for the spirit of fraternity. It is first-rate feminist art. The two heroines are played by Therese Liotard and Valerie Mairesse. Embassy 72nd; Gramercy; Art.

Outrageous!—A winning little Canadian film written and directed by Richard Benner. It is the story of a homosexual hairdresser and a young girl escapee from a mental institution and of their life together. The dialogue is fresh and spirited, witty and lifelike, the film is moving and amusing. Cinema II.

Pete's Dragon—A musical fantasy combining live action and animation, telling the story of a 9-year-old orphan whose dragon friend playfully outrages a New England town just after the turn of the century. Radio City Music Hall.

Semi-Tough—Now that the jinx against sports films has been dispelled, and audiences for them have grown wider and more knowledgeable, Michael Ritchie's treatment of football seems cavalier at best. He has a good eye for the yearning for attention, the humiliating games people will play and rationalize, but he is so busy keeping score of immediate winners and losers that we never get under their skin, never know how they will perform over the long haul. Burt Reynolds is pitch-perfect as the cock of the walk captain. Baronet; Criterion.

Short Eyes—Written by Miguel Pinero, film is far from being a grim tract on prison conditions or the institutional dehumanization of the poor. With its Curtis Mayfield score and exuberant ethnic acting, the film combines authentic funk with what can only be called entertainment values. Yet the sense of theater is indigenous to Pinero's characters, men who begin at zero and lay claim to their square of turf through stylized gesture and idiom of "personality." Paramount; Sutton.

A Special Day—Writer-director Ettore Scola arranges a day-long confrontation between a down-trodden mother of six and a homosexual, played by Sophia Loren and Marcello Mastroianni. As in earlier films, Scola yokes together disparate social types and forces more cultural baggage on them than they can carry. If the presence of the two stars is what gives the movies its measure of interest, they are also its undoing—they are just too dazzling to play neorealist church mice. Beekman.

Star Wars—George Lucas's impeccable technical achievement: a quantum—or maybe quasar—leap beyond 2001. But strip the film of its often striking images and its highfalutin scientific jargon, and you get a story, characters, and dialogue of overwhelming banality without even a "future" cast to them. Still, *Star Wars* will do very nicely for those lucky enough to be children or unlucky enough never to have grown up. Loews Astor Plaza; Murray Hill.

That Obscure Object of Desire—Fernando Rey stars in Luis Buñuel's film as an aging man hopelessly infatuated with a young woman (Carol Bouquet). Based on Pierre Louys's *Le Femme et le Pantin*. Columbia II.

The Turning Point—Anne Bancroft and Shirley MacLaine portray two ballet company friends reunited after almost twenty years, when each is at a crossroad. What makes this film so important is that the old soap-opera philosophy (that career, fame, and money are nothing compared to the Love of a Man) is scuttled by the more complex view that no one choice will ever put an end to doubts about the road not taken. The ballet scenes are terrific. Coronet; Little Coronet.

Which Way Is Up?—Director Michael Schultz has fashioned a pop Third World version of Lina Wertmüller's *The Seduction of Mimi*, with Richard Pryor playing three roles. The plot—a union struggle translated to the California farmworkers, serves as little more than a pretext for Pryor to create a Peter Sellers-like rogues gallery. He is glorious as he pants after the three women in his life, but when he is required to become violent in accordance with the Sicilian code of honor, he and the movie are dreadful. Thru 12/15, Loews State II; Loews Cine.

DRINK TO ME ONLY...



Nelson Eddy and Jeanette MacDonald emoting in *Bittersweet* (1940), with a score by Noel Coward, sharing the bill with a Nelson Eddy-Rise Stevens tiddiwink, *The Chocolate Soldier* at the Regency, December 13th and 14th.

THE MOVIE HOUSES

Schedules change constantly; phone ahead and avoid rage and disappointment.

Art, 36 E 8th (GR 3-7014). *One Sings, The Other Doesn't*.

Baronet, 3rd Ave at 59th (355-1663). *Semi-Tough*.

Beekman, 2nd Ave nr 65th (RE 7-2622). *A Special Day*.

Bleecker St Cinema, 144 Bleecker at LaGuardia Pl (674-2560). 12/6, *Buck Rogers*; *Dick Tracy*; *Bite the Bullet*. 12/7, *Cloak and Dagger*; *Moonfleet*. 12/8, *Muriel*; *Alphaville*. 12/9, 10, *Buffalo Bill and the Indians*; *Three Women*. 12/12, 13, *Such a Gorgeous Kid Like Me*; *A Very Curious Girl*. *The Phantom Baron*. 12/13, *Uzana's Raid*; *The Phantom Baron*. 12/14, *Destiny*; *Metropolis*; *The Phantom Baron*.

Carnegie Hall Cinema, 7th Ave betw 56th & 57th (757-2131). 12/6, *The Rainmaker*; *Elmer Gantry*. 12/7, *The Phantom of Liberty*; *The Milky Way*. 12/8, *The Chaser*; *Feet First*. 12/9, *Wedding in Blood*; *Ophelia*. 12/10, *It Happened One Night*; *My Favorite Wife*. 12/11, *Long Day's Journey into Night*. 12/12, *Panic in Needle Park*; *Born To Win*. 12/13, *Chikamatsu Monogatari*; *Sansho the Bailiff*. 12/14, *The Mikado*; *The Merry Wives of Windsor*.

Cinema I, 3rd Ave nr 60th (PL 3-6022). *Julia*.

Cinema II, 3rd Ave nr 60th (PL 3-6022). *Outrageous!*

Cinema III, 59th at the Plaza (752-5959). *Julia*.

Cinema Studio, Bdway & 66th (877-4040). 12/5, *The Merchant of Four Seasons*. 12/6, *Young Torless*. 12/7, *Ali: Fear Eats the Soul*. 12/8, *Mother Kusters Goes to Heaven*. 12/9, *Aguirre, The Wrath of God*. From 12/10, *Heart of Glass*.

Cinema Village, 22 E 12th (924-3363). 12/6, *Battle of Algiers*; *Burn!*. 12/7, 8, *Idi Amin Dada*; *The Great Dictator*. 12/9, 10, *The Wages of Fear*; *Sorcerer*. 12/11, 12, *The Memory of Justice*. 12/13, *Misty Beethoven*; *The Private Afternoons of Pamela Mann*. 12/14, 15, *Alpha Beta*; *Le Magnifique*.

Columbia I, 2nd Ave at 64th (832-1670). *Roseland*.

Columbia II, 2nd Ave at 64th (832-1670). *That Obscure Object of Desire*.

Coronet, 3rd Ave nr 59th (EL 5-1663). *The Turning Point*.

Criterion, Bdway at 45th (JU2-1796). *Semi-Tough*.

D.W. Griffith, 59th St E of 2nd Ave (759-4630). Thru 12/6, *The Wizard of Oz*; *Singing in the Rain*. From 12/7, to be announced.

Eastside, 3rd Ave at 55th (755-3020). *Another Man, Another Chance*.

8th St Cinema, 52 W 8th (674-6515). Thru 12/6, *Oh, God*; *Harry and Tonto*. From 12/7, to be announced.

86th St E, 3rd Ave at 86th (249-1144). *Heroes*.

Embassy 46th, 46th at Bdway (757-2408). *Oh, God*.

Embassy 72nd, at Bdway (SC 4-6745). *One Sings, the Other Doesn't*.

E 59th St, betw 2nd & 3rd (688-1717). *The Savage Is Loose*.

Festival, 57th nr 6th (757-2715). *1900*.

Fine Arts, 58th nr Lexington (PL 5-6030). *The Lace-maker*.

Forum, Bdway & 47th (757-8320). *A Piece of the Action*.

Gramercy, 23rd St nr Lexington (GR 5-1660). Thru 12/6, *Small Change*. From 12/7, *We All Loved Each Other Very Much*; *Man on the Roof*.

Greenwich, 12th at Greenwich (WA 9-3350). *Another Man, Another Chance*.

Guild, 33 W 50th (PL7-2406). *Summerdog*.

Little Carnegie, 57th St nr 7th (246-5123). *The Turning Point*.

Loews Astor Plaza, Bdway at 44th (869-8340). *Star Wars*.

Loews Ciné, 3rd nr 86th (427-1332). Thru 12/15, *Which Way Is Up?* From 12/16, *Saturday Night Fever*.

Loews Orpheum, 86th at 3rd (AT 9-4607). *Looking for Mr. Goodbar*.

Loews State I, Broadway at 45th (582-5070). *Looking for Mr. Goodbar*.

Loews State II, Broadway at 45th. Thru 12/15, *Which Way Is Up?* From 12/16, *Saturday Night Fever*.

Loews Tower East, 3rd Ave nr 71st (TR 9-1313). *The Goodbye Girl*.

Loews Triplex, Bdway at 83rd (877-3190). I. *Another Man, Another Chance*. II. *Bobby Deerfield*. III. Thru 12/6, *A Piece of the Action*. From 12/7, to be announced.

Murray Hill, 34th St nr 3rd Ave (685-7652). *Star Wars*.

Museum of Modern Art, 11 W 53rd (956-7070). 12/6, noon, *The Art of the Potter*; 2:30, *Last Year at Marienbad*; 6 p.m. *What's Happening?* 12/8, 2 p.m. *Never Steal Anything Small* and *Slaughter on Tenth Avenue*; 6 p.m. *The Last Sunset*; 8:30, *Lonely Are the Brave*. 12/9, 2:30, *The Groundstar Conspiracy*; 6 p.m. *Last Year at Marienbad*. 12/10, noon, *When the Daltons Rode*; 2:30 p.m. *Cape Fear*; 5 p.m. *Thoroughly Modern Millie*. 12/11, noon, *The Wolf Man*; 2:30, *The Ugly American*; 5 p.m. *The March of Time and Desire*. 12/12, noon, *St. Louis Blues* and *Those Ragtime Years*; 2:30, *College Confidential*; 6 p.m. *An Evening with Kon Petrochuck*. 12/13, noon, *St. Louis Blues* and *Those Ragtime Years*; 2:30, *The Magician*; 6 p.m. *What's Happening?*

New Yorker, Bdway nr 88th (TR 4-9189). *Annie Hall*; *Harold and Maude*.

Olympia, Bdway at 107th (865-8128). Thru 12/6, *American Ticker*; *Tunnelvision*. From 12/7, *Smokey and the Bandit*; *Lords of Flatbush*.

Paramount, 2 Gulf & Western Plaza (247-5070). *Short Eyes*.

Paris, 4 W 58th (MU 8-2013). *The Man Who Loved Women*.

Playboy, 57th W of 6th Ave (JU 6-4448). Thru 12/6, *Oh God*. From 12/7, to be announced.

Plaza, 58th St, E of Madison (EL 5-3320). *Iphigenia*.

Quad, four cinemas at 34 W 13th (255-8800). (Last minute changes frequent here; phone ahead). I. Thru 12/6, *American Ticker*; *Tunnelvision*. From 12/7, *Man on the Roof*; *We All Loved Each Other Very Much*. II. *Pardon Mon Affair*; *La Grande Bourgeoisie*. III. Thru 12/6, *I Never Promised You a Rose Garden*; *The Story of Adele H*. From 12/7, *Three Women*; *Nashville*. IV. To be announced.

Radio City Music Hall, 6th Ave betw 50th & 51st (246-4600). *Pete's Dragon*.

Regency, Bdway at 67th (724-3700). Thru 12/6, *Naughty Marietta*; *Rose Marie*. 12/7-10, *Maytime*; *Merry Widow*. 12/11, 12, *The Firefly*; *Broadway Serenade*. 12/13, 14, *Bittersweet*; *The Chocolate Soldier*.

Renoir, 100 Seventh Ave So (873-8702). Thru 12/7, *The Cinema According to Bertolucci*; *Arthur and Lillie*. Theater closes after this date.

RKO Cinerama I, Broadway at 47th (975-8366). *The Mack*.

RKO Cinerama II, Broadway at 47th (975-8366). *Another Man, Another Chance*.

RKO 86th I, at Lexington (AT 9-8900). I. *The Mack*.

RKO 86th II, at Lexington (AT 9-8900). Thru 12/6, *American Ticker*; *Tunnelvision*. From 12/7, to be announced.

St. Marks Cinema, 2nd Ave at 8th (533-9292). Thru 12/6, *Oh, God*; *The Sugarland Express*.

72nd St East, nr 1st Ave (BU 8-9304). Thru 12/6, *Oh God*. From 12/7, to be announced.

68th St Playhouse, at 3rd Avenue (RE 4-0302). *Mr. Klein*.

Sutton, 57th nr 3rd Ave (PL 9-1411). *Short Eyes*.

Thalia, 250 W 95th (222-3370). Thru 12/6, *Le Plaisir*; *The Earrings of Mme. D...*. 12/7, 8, *You Only Live Once*; *House by the River*. 12/9, 10, *Rules of the Game*; *Grand Illusion*. 12/11, 12, 13, *L'Atalante*; *Zero for Conduct*.

Theatre 80 St. Marks, 80 St Marks Pl (254-7400). 12/6, *One Night of Love*; *The King Steps Out*. 12/7, *Holiday*; *Theodora Goes Wild*. 12/8, *Bulldog Drummond's Peril*; *The Kennel Murder Case*. 12/9, 10, *Creature from the Black Lagoon*; *Island of Lost Souls*. 12/11, *Great Expectations*; *The Mystery of Edwin Drood*. 12/12, *Cover Girl*; *Angels Over Broadway*. 12/13, *Lost Horizon*; *The Bitter Tea of General Yen*. 12/14, *His Girl Friday*; *Penny Serenade*.

34th St East, nr 2nd Ave (683-0255). *Looking for Mr. Goodbar*.

Trans-Lux East, 3rd at 58th (PL 9-2262). *Equus*.

Trans-Lux 85th, at Madison (BU 8-3180). *Another Man, Another Chance*.

UA East, 1st Ave at 85th (249-5100). *A Piece of the Action*.

Victoria, Bdway at 46th (354-5636). *Thunder and Lightning*.

Waverly, 6th Ave at 3rd (WA 9-8037). *Handle With Care*.

Whitney Museum of American Art, 945 Madison at 75th (794-0600). Thru 12/11, *The Health and Safety Game: Fictions Based on Fact*. (Fred Lonidier). 12/13-18, Films by DeBiaio/Fried/White.

Ziegfeld, 141 W 54th (765-7600). *Close Encounters of the Third Kind*.

IN AND AROUND TOWN

EDITED BY RUTH GILBERT

A CRITICAL GUIDE TO ENTERTAINMENT IN THE NEW YORK AREA

Theater

ON BROADWAY

Tuesday, December 6

Saint Joan—Lynn Redgrave stars as the maid of Orleans in George Bernard Shaw's play, directed by John Clark, with Tom Aldridge, Joseph Bova, Philip Bosco, and Robert Lupone. Previewing now prior to a 12/15 opening. Circle in the Square, 1633 Broadway (581-0720).

CURRENT

The Act—Imagine the incestuous marriage of TV and Las Vegas and, next, their idiotic progeny; you now have a perfect picture of this work. If ever a supposed Broadway musical looked like a cross between a less than spectacular TV spectacular and a dry-as-dust show at the Sands or the Desert Inn, this vulgar concoction is it. Its main—almost its only—selling point: Liza Minnelli, and she has only brashness, pathos, and desperate energy. Majestic, 247 W 44th (246-0730).

An Almost Perfect Person—A play about a widowed woman lawyer (Colleen Dewhurst), narrowly defeated in the race for Congress, who finds solace in consecutive flings with her campaign manager and treasurer. Directed by Zoe Caldwell. Essentially a TV play with perhaps a touch of extra sex. Belasco, 111 W 44th (JU 6-7950).

Annie—*Oliver Twist* in drag, but with so much going for it (a chorus line of moppets, a Christmas tree, Andrea McArdle's gleam in the title role, and a seven-year-old bundle of radiance named Danielle Brisebois) that only a Fagin reborn would note the drab book (Thomas Meehan) and lyrics (Martin Charnin) or Charles Strouse's recycled score. Alvin, 250 W 52nd (PL 7-8646).

Bubbling Brown Sugar—Avon Long, Josephine Premice, Joseph Attles, and Ursuline Kairson in a musical which celebrates the most famous people, places, night spots, and music of Harlem, from 1910-1940. Tues thru Sat at 8; Sat mat at 2; Sun at 2:30 & 7 p.m. ANTA, 52nd St W of Bway (246-6270).

ARE YOU THERE?



Anita Gillette and Judd Hirsch in a scene from Neil Simon's new Play, **Chapter Two**, directed by Herb Ross, which also stars Ann Wedgeworth and Cliff Gorman, and is a romantic comedy about a recently widowed writer entering into a new love relationship. Imperial, 249 E 45th Street (CO 5-2412).

A Chorus Line—Every generation needs its own backstage legend, and this one is a worthy descendant of *42nd St* (et al). Out of the real words of chorus-line aspirants, James Kirkwood and Nicholas Dante have fashioned a shiny romance, and it bounces agreeably off Marvin Hamlisch's paper-thin score. Michael Bennett's direction covers a multi-

tude of inadequacies. Mon thru Sat at 8; mat. Wed & Sat at 2. Shubert, 225 W 44 (246-5990).

Dracula—Among Edward Gorey's impressive but inappropriate sets, this camped-up version of a trashy old play offers mostly cutenesses instead of thrills, and can at best impress if you sit far enough back so that the stage is reduced to the appropriate comic-strip (or Gorey drawing) dimensions. Frank Langella may be the ideal Dracula for this kind of production. The other actors, except for the splendid Alan Coates, are unsafe even in comic-strip size. Dennis Rosa misdirected. Martin Beck Theater, 302 W 45th (246-6363).

For Colored Girls Who Have Considered Suicide/When the Rainbow Is Enuf—Seven spellbinding young women intone the words of Ntozake Shange, lines about being women, black, and sorrowful, and their performances are welded by Oz Scott into an enthralling experience that makes the theater glow in all colors. Tues thru Sat at 8; mat Wed & Sat at 2, Sun at 3. Booth, 45th St (246-5969).

Gemini—Albert Innaurato's saga of life in a Philadelphia backyard is, at once, a stupendous verbal circus and a touching story of people desperately needing to be noticed. Innaurato writes extremely well, and his control over simultaneously ongoing lines of action is somewhat akin to Bach's mastery over fugues. Peter Mark Schifter's direction is splendid. Mon-Sat at 8; Mat Wed & Sat at 2. Little Theater, 240 W 44th (221-6425).

The Gin Game—A first effort by D.L. Coburn concerns two inmates of an old folks' home. The man lives for gin rummy now; the woman is willing to learn the game. They play, and miraculously—or contrivedly—she keeps winning. It is staged with almost indecent expertise by Mike Nichols, and acted to individual and joint near-perfection by Hume Cronyn and Jessica Tandy. John Golden, 252 W 45th (246-6740).

Golda—William Gibson has written a cheap, and oversimplified version of the life of Golda Meir. Shoddy direction, sets, and lighting, with, for the most part, indifferent-to-bad actors. The exception is Anne Bancroft, who, through sheer talent, never lets a two-note part grate on us. Gibson has tried to combine the unstageable business of warfare with scenes from the very discreet Mrs. Meir's life—and because the public events dwarf the private, *Golda* remains shadowy and stereotypical. Morosco, 217 W 45 (246-6230).

Grease—Broadway's senior musical, about highschool shenanigans in the fifties, now seems as much a period piece as any Romberg operetta, but the energy of the original has been remarkably well preserved. Without a single memorable song or solo turn, the show holds onto an amusing, attractive ridiculousness, mostly due to Patricia Birch's lively choreography and Tom Moore's no-nonsense direction. Tues thru Sat at 8 p.m. Wed. & Sat at 2 p.m., Sun at 3 p.m. Royale, 242 W 45th (245-5760).

I Love My Wife—Wife-swapping in Trenton, done as a series of sleazy skits, with a Cy Coleman score and direction by Gene Saks that even brings the orchestra onstage to mess around in the action. Mon thru Sat at 8. Mats Sat & Wed at 2. Ethel Barrymore, 243 W 47th (246-0390).

Jesus Christ Superstar—Revival of the opera by Andrew Webber and Tim Rice. Directed by William Gray who plays the title role. Longacre, 220 W 48th (246-5639).

The King and I—The Rodgers-Hammerstein classic of 1951, in a fuzzy, slovenly revival with Yul Brynner repeating his stint as the King, Constance Towers as the "I," and a gaggle of oriental-looking moppets. Tues thru Sat at 8; Mats Sat & Wed at 2; Sun at 3. Uris, 51st betw 7th & 8th (586-6510).

The Magic Show—A musical with book by Bob Randall; music and lyrics by Stephen Schwartz, directed and choreographed by Grover Dale. Jo-

seph Abaldo is starred as a Magician. Wed thru Sat at 7:30; mat Sat & Wed at 2 p.m. On Sun 2 & 5 p.m. Cort, 138 W 48th (489-6392).

Man of La Mancha—What we have here is the unparalleled impudence of Dale Wasserman's book, the tuneless tunes of Mitch Leigh, and the rather tasteless dances of the late Jack Cole. Despite the virtues of the beautiful Emily Yancy, who can act and dance, and one or two others, this play is an equal insult to Cervantes, the American musical theater, and humanity. Thru 12/31. Palace, 1564 Broadway (PL 7-2626).

Miss Margarida's Way—Estelle Parsons has moved from off-Broadway to play her solo role as a demented schoolteacher. The audience is her classroom. Ambassador, 219 W 49th (CO 5-1855).

Oh! Calcutta!—Revival of the musical devised by Kenneth Tynan. Sketches by Jules Feiffer, Leonard Melfi, John Lennon, David Newman, Robert Benton, Dan Greenburg, Sam Shepard. Mon, Tues, Wed & Fri at 8; Sat at 7 & 9:30; Sun at 3 & 7 p.m. & Wed at 2 p.m. Edison, 240 W 47th (757-7164).

Same Time, Next Year—Bernard Slade's comedy, of a genre that used to be called "saucy," neatly mingles two sure-fire elements, fornication and nostalgia. Over the years, however, the play has become ritualized, about as titillating as, say, an exhibition of bloomers at the Smithsonian. With Betsy Palmer and Don Murray. Tues thru Sat at 8; Wed & Sat at 2; Sun at 3. Brooks Atkinson, 256 W 47th (245-3430).

The Shadow Box—Michael Cristofer's haunting play, which won a 1977 Pulitzer prize and a best-play Tony Award, is set among terminal patients in a California hospital, and poses some daring questions about hopelessness and self-delusion. An altogether moving work, it even manages to be funny when circumstances permit. Gordon Davidson's direction of a superb nine-member cast approaches perfection; a superior evening all told. Lunt-Fontanne, 205 W 46th (JU 6-5555).

Side by Side with Sondheim—Hermione Gingold, Nancy Dussault, Larry Kert, and Georgia Brown offer a generous sampling of songs for which Stephen Sondheim wrote words, music, or both. Mon thru Sat at 8 p.m. Mat Wed and Sat at 2 p.m. Music Box, 239 W 45th (246-4636).

Sly Fox—Ben Jonson's *Volpone* updated to 19th-century San Francisco, with new gags stuck onto the original Jacobean plot-structure. Robert Preston, minus 76 trombones, plays the arch conniver. Tues thru Sat at 8; mat, Wed & Sat at 2; Sun at 3. Broadhurst, 235 W 44th (CI 6-6699).

The Wiz—Oz in blackface, Munchkins, Cowardly Lion, and all, with jivey dances choreographed by Geroge Faison. Tues thru Sat at 7:30; Wed and Sat at 2 p.m.; Sun at 3 p.m. Broadway, 1681 Broadway (CI7-7992).

Your Arms Too Short To Box With God—The Book of Matthew's greatest hits, turned into a generally lively gospel musical by Vinnette Carroll, Micki Grant, and Alex Bradford. Sometimes the wooing of audience by cast becomes a little blatant, but there is some spellbinding singing (notably by Salome Bey and Delores Hall) to set matters right. Wed thru Sat at 8; mat Wed, Sat & Sun at 2, Sun at 5. Eugene O'Neill, 230 W 49th (246-0220).

OFF and OFF-OFF BROADWAY

CURRENT

About Iris Berman—A new play by Arnold Rabin describing a young woman's struggle for personal independence, starring Joan Turestzky. Fri and Sat at 8:30; Sun at 8 p.m. Thru 12/18. \$2.50. Henry Street Settlement, 466 Grand St (766-9334).

Adonis—Gene Lang's play, directed by Roberto Monticello. Thurs thru Sat, Thru 12/17, at 8 p.m.

RAGA

Can 15 minutes of New York undo 5,000 years of India?

About 15 minutes before he's finished preparing your meal, Raga's brilliant chef cuts back on a few spices.

Is he spurning 5,000 years of tradition? Giving you a less than authentic meal?

No. You still get the best of our deliciously subtle cuisine. Served amidst quietly exotic color and music, by Raga staff trained at Bombay's Taj Mahal Hotel. Which *Fortune Magazine* calls one of the world's ten best.

So the 15 minutes we take to honor your New York tastes are ok. If we didn't take time to listen, we wouldn't have lasted 5,000 years.

India's New York Restaurant
57 West 48th Street.
Rockefeller Center.
Open daily 11:30 A.M.-Midnight. Closed Sundays. Live music daily, 6-10 P.M.
Dinner: Free Parking.
Reservations:
(212) 757-3450.



Squash Players! Unlimited play for \$300 a year...

Valid at all three Town Squash clubs at all times except peak usage hours.

For further information call:
Fifth Avenue Racquet Club
404 Fifth Avenue, New York, N.Y. 10018
(212) 594-3120

Uptown Racquet Club
151 East 86th Street, New York, N.Y. 10028
(212) 860-8630

Doral Inn Squash Club
541 Lexington Ave., New York, N.Y. 10022
(212) 838-2102



Ansonia Hotel (Three Muses Theater), 73rd & Bway (TR 4-1279).

Another Way To Love—Authentic and unusual fantasies, followed by a discussion at which wine is served. Thurs and Fri at 8 p.m. \$5. Project Cabaret, 127 Grand St (966-0322).

Arms and the Man—George Bernard Shaw's comedy, \$2.50. Thurs thru Sat at 8; Sun at 3 p.m. thru 12/18. Meat and Potatoes Co., 58 W 39th (391-2346).

Beautiful Senoritas—A play by Dolores Prida, directed by Gloria Zelaya, presenting a tongue-in-cheek look at Latin women stereotypes. Fri thru Sun, thru 12/18. \$3. Duo (basement), 10 Bleecker St (777-8913).

Becca—Ten-year-old Trini Alvarado sings and dances in an exploration of children's fantasies, with book, lyrics, and music by Wendy Kesselman, directed by Barbara Rosoff. Through 12/18. \$3 for adults, \$1.50 for kids. Woman's Interart Center, 549 W 52nd (246-6569).

Block Party—A ghetto tragedy by Joseph Lizardi, directed by the author, centering on the last tenants remaining in an almost burned-out building in the South Bronx. 12/8-11 at 7:30; 12/15-18 at 7:30; 12/10, 11, 17, 18, at 3 p.m. Free. Henry St Playhouse, 466 Grand St (766-9334).

The Cat's Pajamas—Ralph Carideo's play, directed by Bob Kazmayer. Thurs thru Sun at 7:30; Sun at 3 p.m. \$3. Nameless Theater, 125 W 22nd (777-1906).

The Club—It is Eve Merriam's conceit—and a rather good one, as it works out—that male villainy toward women is best definable in its own words. To that end, she has peopled her little revue with a gaggle of sexist males singing sexist songs and telling sexist jokes in a club at around 1910; the material is all authentic of the period. As a final kicker, all the roles are played by women, and a perfectly splendid septet of transvestites they are. You probably have to see this for yourselves to understand why this show is as delightful as it is. Circle in the Square Downtown, 159 Bleecker St (AL 4-6330).

Come on Strong—A play by Garson Kanin, directed by David Graubert, starring Ingrid Bouffing and Paul Garcia. Thurs, Fri, Sun at 8; Sat at 7:30 & 10:30 p.m. Thru 12/18. Greenwich Mews, 141 W 13th (243-6800).

The Crucible—Arthur Miller's drama about the Puritan purge of witchcraft in Old Salem, directed by David Kitchen. Tues thru Sun at 8; Sat & Sun at 2:30, 12/8-18. ELT Theater, 103rd & Riverside Dr (663-2028).

CSC Repertory—Ibsen's *Rosmersholm*; Shakespeare's *A Midsummer Night's Dream*, and John Arden's *Sit. Musgrave's Dance*. CSC Repertory, 136 E 13th St (677-4210).

Dancing in New York City—Julius Landau's new English-speaking play dealing with middle-aged bachelors and the women they meet at singles dances. Directed by Ran-Avni—Thurs and Sat at 8 p.m. Sun at 2:30 p.m. Thru 12/25. \$3. Jewish Repertory Theater, 344 W 14th St (674-7200).

Disgustingly Rich—A new cabaret, with music from Cole Porter, Noel Coward, and Rogers & Hart, about servants who sing out their hearts as they dust, sweep, and polish after another gala party. Directed by Sheldon Epps. 12/9, 10, 16, 17, at 11 p.m. 12/12, 18, at 8 p.m. \$3. Production Company, 249 W 18th (691-7359).

The Dodge Boys—A play by George Sibbald, directed by Craig Anderson, taking place in a Dodge salesroom in the mid-west. Wed thru Sun at 8; Sun mat at 3; \$4. Thru 12/18. Hudson Guild Theater, 441 W 26 (760-9847).

Double Bill—Brecht's *The Exception and the Rule*, and *The Unseemly Old Lady*. Fri & Sat at 8 p.m. Sun at 3 & 8 p.m. Thru 12/11. \$2.50. Brecht Auditorium, 186 W 4th St (989-6493).

Drama Committee Repertory—Stephen Crane's *Blue Hotel*. Chekhov's *Ward Six*. Wilde's *An Ideal Husband*. Conrad's *Heart of Darkness*. All shows \$3. Phone for dates. 17 W 20th St (929-8377).

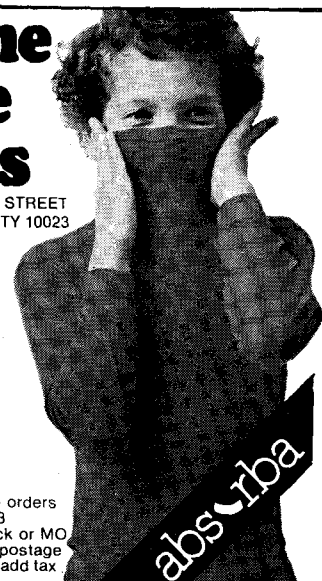
Esther—A play by C.K. Mack about Esther, the Jewish queen of Persia; directed by Joel Zwick. With Dianne Wiest; Charles Turner. Tues thru Sat at 8; Mat Sat & Sun 3 p.m.; Sun at 7 p.m. Promenade, Bway & 76th (799-7690).

stone free kids

124 WEST 72 STREET
NEW YORK CITY 10023

100% cotton
forest
ecru
burgundy
red
white
navy
gold
sizes 2.4.6.
\$10
8.10.12
\$12
14.16
\$14.

mail & phone orders
(212) 362-8903
BA, MC, check or MO
add \$1.50 for postage
NY residents add tax



L'OUBLIETTE

Soul French Discotheque

2 West 55th Street, New York, N.Y.

Tel. 265-1595

FOR
UNUSUAL
GIFTS
FROM
SOUTH
AMERICA
AT
DISCOUNT
PRICES



TITICACA

398 WEST BROADWAY
212-9880309
OPEN TUES-SUN 11 TO 7 A.M.

**SAVE \$105
ON THIS SUIT
BEFORE IT
REACHES
THE STORES.**
(You're buying direct from
the New York manufacturer.)

CLASSIC
BUSINESS SUITS
Saint Laurie Ltd.
84 Fifth Avenue at 14th Street
8th Floor
Mon-Sat. 8:30 am to 5:30 pm
212-242-2530

HA HA HA HEE HEE HO



Randy Danson and Lillie Robertson share a laughing moment in Noël Coward's *Fallen Angels*, a revue directed by Norman René. 12/1-3, 8-10, 15-17, at 8 p.m. 12/4, 11, 18, at 3 p.m. \$3. The Production Company, 249 W 18th (691-7359).

The Fantasticks—Musical based on the Rostand play, in its zillionth year and the end is not in sight. Has spawned plenty of on-Bdway talent. Tues-Fri at 8 p.m. Sat at 7 & 10; Sun at 3 & 7:30. Sullivan St Playhouse at Bleecker (OR 4-3838).

Fixed—Musical examining the faces and facades of the clientele of a beauty parlor. By Robert Riley, Howard Fenton, Gene Bone and Langston Hughes, directed by George Faison. 12/8-12, 14-19, 21, 22, at 8 p.m. with Sun mats at 2 p.m. 12/11, 18. \$5. Riverside Church, 120th St & Riverside Drive (864-2929).

The Great God Brown—Eugene O'Neill's play (considered by him to be his finest), directed by George Ferencz. 12/10-1/8. \$3. Impossible Ragtime Theater, 120 W 28th (243-7494).

ENTIRE CAST MINUS ONE



Stephanie Cotsirilos, Christine Ebersole, and Richard Ryder (together with poor Stephen James who didn't fit into our picture) appear in *Green Pond*, the intimate contemporary musical by Mel Marvin and Robert Montgomery, opening on December 7th at the Westside Theater, 407 W 43rd Street (541-8395). It is a Chelsea Theater Center production, and deals with human relationships.

Happy Hunting—The 1965 musical by Lindsay and Crouse, and Karr and Dubey. Wed thru Sat at 8; Sun at 3 p.m. \$6. Thru 12/18. Encompass Theater, 168 W 48th (JU 6-3700).

Henry's Daughter—Cavada Humphrey in a one-woman play about the first Elizabeth of England. 12/11-1/6. \$2.50. VanDam Theater, 15 Van Dam St (675-0498).

In Celebration—David Storey's play. 12/9-12, at 7:30. \$2.50. Sutton Theater, 330 E 56th (929-2869).

Jean Cocteau Repertory—12/11, 18, at 7 p.m. *The Cocktail Party*. 12/10, at 10:30. *A New Way To Pay*; 12/9, 10, 16, 17, at 7:30; 12/11, 18, at 3 p.m. Ibsen's *Love's Comedy*. Bouwerie Lane Theater, 330 Bowery (677-0060).

K—A dramatic response to Franz Kafka and his work, directed by Garland Wright, with impressions from *The Trial*, staged by The Lion Theater Company. Wed thru Fri at 8; Sat at 5 & 9; Sun at 3 p.m. thru 12/18. \$4. West Side Airlines Terminal, 460 W 42nd (947-4224).

Karma—The Afro American Total Theater opens its season with a musical directed by Helaine Head, book and lyrics by John Scott and music by Stan

Cowell. Thurs thru Sun at 8 p.m. thru 12/18. Space, 36 W 62nd, fourth floor (PL 7-9025).

Lady Windemere's Fan—Oscar Wilde's drawing-room comedy directed by Andres Castro. Fri, Sat & Sun, at 8 p.m. Thru 12/18. \$3. West Side Repertory, 252 W 81st (666-3521).

A Life in the Theater—David Mamet is our current most-promising playwright. In this series of vignettes, showing us an older, proudly declining actor and a young and ambitiously climbing one in their on- and off-stage relationships, he gives away the show by the fact that every scene is a duologue. We keep waiting for a little verbal football, something more team-oriented and teeming with life. With Ellis Rabb and Peter Evans; directed by Gerald Gutierrez. Theater de Lys, 121 Christopher St (WA 4-8782).

The Maids—Jean Genet's play of the real, unreal, and artificial. Thurs thru Sun at 8:30 p.m. Thru 12/18. \$2.50. Little Theater, 5 W 30th (564-0692).

A Man and His Woman—Craig (*Outrageous!*) Russell stars in an evening of theater, music, and humor. Tues thru Thurs at 8 p.m. Fri & Sat at 7:30 & 10:30 p.m. Theater East, 211 E 60th (355-7025).

The Misanthrope—A musical version of the Moliere comedy, with English verse translation by Richard Wilbur, and music by Margaret Pine; Directed by Leonardo Shapiro. Public/Anspacher Theater, 425 Lafayette St (677-6350).

Naked—Luigi Pirandello's play, starring Elaine Bromka, directed by Gene Feist. Tues thru Sat at 8; Wed, Sat & Sun at 2. Thru 12/18. Roundabout Stage Two, 307 W 26th (924-7160).

Never Waste a Virgin—Andrea Balis and The Cutting Edge premiere their new work. Thurs thru Sun at 8 p.m. \$5. Wonder Horse, 84 E 4th St (533-1250).

Nightsong—Ron Eliran stars in an evening of his own music—folk, folk rock, and contemporary—with Holly T. Lipton, Joy Kohner, Dian Sorel, and a 5-piece back-up group. Tues thru Sat at 8; Sun at 5 & 7:30. Village Gate, 160 Bleecker (473-7270).

The Offering—The Negro Ensemble Company launches its eleventh season with a play by Gus Edwards. Tues thru Fri at 8; Sat at 3:30 & 8:30 and Sun at 2:30 & 7 p.m. St. Marks Playhouse, 133 Second Avenue (OR 4-3530).

Once Upon a Time—A Yiddish musical production with original folk melodies, about the shtetl of long ago. Thru 12/11. English narration. \$10, \$8, \$6. Norman Thomas Theater, 33rd St & Park Ave (889-6800).

The Passing Game—A play by Steve Tesich about a basketball game one on one. Directed by Peter Yates; with William Atherton and Margaret Ladd. American Place Theater, 111 W 46th (246-3730).

The Passion of Dracula—A totally new version of the Count's adventures by Bob Hall and David Richmond. Christopher Bernau plays the toothy one. Peter Bennett directs. Cherry Lane Theater, 38 Commerce St (YU 9-2020).

A Photograph—A new work by Ntozake Shange, author of *For Colored Girls...* in multi-media with a musical underscoring by David Murray; Oz Scott directs. Public/LuEsther Hall, 425 Lafayette St (677-6350).

Playwrights Horizons—Three plays in repertory. Sam Shepard's *Angel City*; Len Jenkin's *Gogol*, and Lanie Robertson's *Back County Crimes*. \$3. 416 W 42nd (LO 4-1235).

Repertory Theater—Jean Paul Sartre's *No Exit*, Fri & Sat at 7:30. Chekhov's *A Marriage Proposal* and *The Boor*, Sun at 7:30. Both directed by Rose Lynch. Royal Playhouse, 219 Second Ave (GR 5-9647).

Rome, Harold—A musical revue, conceived and directed by Julianne Boyd. Wed thru Sat at 8; Sun at 7:30, thru 12/17. \$3. Little Church, 11 E 29th (679-7174).

Rosmersholm—Henrik Ibsen's play, directed by Daniel Litteras. Thurs thru Sun at 7:30. Thru 12/18, \$3. New York Theater Ensemble, 62 E 4th St (477-4120).

Royal Repertory—Jean Paul Sartre's *No Exit*, Fridays & Saturdays at 7:30; Chekhov's *The Boor* and *A Marriage Proposal*, every Sunday at 7:30. \$3. Royal Playhouse, 219 Second Ave (GR 5-9647).

Rumstick Road—An original theater piece composed and directed by Spalding Gray and Elizabeth Le-



Think of it
as
investment
spending.



Eau de Toilette
After Shave Lotion
Bath Soap
Shaving Foam
Protein Shampoo
Spray Talc

Christmas at Bear Mountain

Annual Christmas Festival December 16 - January 1

Just an hour from midtown Manhattan, amid the scenic splendor of Bear Mountain State Park, you can enjoy the rustic, relaxed atmosphere of Bear Mountain Inn. This famous Hudson River landmark has been totally refurbished for your added comfort and pleasure.

For a very special luncheon or dinner during the Holiday Season, enjoy the superb food and excellent service in our new dining rooms.

Spend a day or entire weekend in this spectacular setting. Entertainment and dancing Saturday nights.

call or write for a free colorful brochure
Bear Mountain Inn
Bear Mountain State Park Bear Mountain, N.Y. 10911
(914) 786-2731

The Pasta look

European fit 100% cotton shirts from Italy \$40.00 **Purchase one now—receive a full fashion imported sweater \$25.00 value only \$10.00!**
Open daily 9 a.m. to 7 p.m.
Saturday 10 a.m. to 3 p.m.
37 W. 39th Street, N.Y.C.
Ninth Floor (212) 221-3780

PASTA

Exclusive Men's Boutique



Compte. Thurs thru Sun at 10. 12/1-23. \$3.50. The Performing Garage, 33 Wooster St (966-3651).

Soho Repertory—12/9 at 8:30; 12/10 at 10:30, *The Play's the Thing*. 12/10 at 7:30; 12/11 at 4:30. Ronald Duncan's *Abelard and Heloise*. Soho Theater, 19 Mercer St (925-2588).

Spanish Theater Repertory: *Te Juro Juana, Que Tengo Ganas*, by Emilio Carballido; *La Celestina*, by de Rojas; *La Dama Duende*, by Calderon; *El Censo*, by Carballido; *Los Habladores*, by Cervantes; *La Difunta*, by Unamuno. All plays in rotating repertory. Gramercy Arts Theater, 138 E 27th. For dates call 889-2850.

The Streets of Gold—Musical play presented by Ballet Concepts and the Workmen's Circle, by Marvin Gordon and Ted Simons. Thru 12/11, Thurs thru Sat at 7:30; Sun at 3 p.m. \$7. Manhattan Center, 311 W 34th (BR 9-7740).

El Super—Written and directed by Ivan Acosta, this tragic-comedy is presented in Spanish. Fri & Sat at 8 p.m. Sun at 6 p.m., thru January, 1978. \$4. Cuban Cultural Center, 601 W 51st (586-8564).

A Taste of Honey—Shelagh Delaney's modern classic about an English girl's emergence into womanhood. Fri at 8; Sat at 7:30 & 10:30; Sun at 3 & 7:30. Thru 12/11. \$2.50. Stagelights, 218 W 48th (244-4270).

BEAUTY AND THE BEAST



Wendy Goldman appears, with Michael Simmons and Slewfoot, Roger Bumpus, Andrew Moses, and Eleanor Reissa, in *That's Not Funny, That's Sick*, a National Lampoon comedy concert extravaganza, incorporating the best of the magazine's sketches, record album material, and radio show pieces, December 9th through 22nd, at The Other End, 149 Bleecker Street (673-7030), Tuesday through Saturday at 8 p.m. and 11 p.m. All tickets \$5 during the week and \$6 on weekends.

13th St Theater Repertory—Israel Horowitz's *Line and Shooting Gallery*, Fri & Sat at 7:30; Sun at 5:30. Richard Hall's *Love Match*, Mon at 10 p.m. Tues & Thurs at 7:30. George Xirimisa's *Pogey Bait*, Thurs thru Sat at 10; Sun at 8. David Rappoport's *The Styx Border*, Mon at 7:30. Alan L. Reed's *Aftermath of an Eagle*, Tues at 10. Tom Millo's *Three by Two*, Wed at 7:30. Sklaroff & Magesis's *Swamp Fox*, Fri & Sat at midnight. 50 W 13th (924-9785).

Thornton Wilder Double Bill—*The Happy Journey to Trenton and Camden*, and *The Long Christmas Dinner*, directed by Terry Walker. Thru 12/12, Fri & Sat at 8 p.m. Sun at 4:30 p.m. Mon at 7:30 p.m. \$3. (Mon nights at \$1.90). Good Shepherd-Faith Church, 152 W 66th (799-6954).

Thunderstorm—August Strindberg's play, directed by David Willinger. Wed and Fri at 8 p.m. Sat at 7 & 10 p.m. Thru 12/17. Hartley House Theater, 413 W 46th (246-9885).

Times Square—The great Leonard Melfi's play, directed by Deloss Brown. Opens 12/1, then plays Wed thru Sat, Thru 12/17. The Giannini Theater, 13 E 31st (532-5577).

The Troupe Repertory—Jackie Skarvelli's *Black Mirror*; Joe Rennard's *World War Zero*; Oscar Wilde's *The Importance of Being Earnest*; Anton Chekhov's *Three Sisters*. Thru 12/25, Fri & Sat at 8; Sun at 3 p.m. \$3. Upstairs, at the Troupe, 335 W 39th (244-9699).

Two Small Bodies—A new play by Neal Bell, directed by Thomas Babe. Thurs thru Sun at 7:30, thru 12/17. \$3. Playwright Horizons, 416 W 43rd (564-1235).

Ulysses in Traction—Albert Innaurato's biting, bitter comedy about a university drama department under siege. Marshal W. Mason directed Tues thru Fri at 8 p.m. Sat at 7 & 10 p.m. Sun at 3 p.m. Thru 1/8/

78. Circle Repertory Company, 99 Seventh Ave So (924-7100).

Vanities—Three girls from Texas grow old but not up. Jack Heifner's attractive and nicely observed play covers familiar ground (*The Group*, *Grease*, etc.), but Garland Wright's coiled-spring direction of a three-member cast (Sally Sockwell, Jane Galloway, Susan Merson) gives the work cogency and wit. Westside Theatre, 407 W. 43rd St (541-8394).

Venture Theater—Desmond (based on Kafka's story about a former ape), and William Osborn's *Sim*, both featuring Mary Bozeman and directed by William Osborn. Ape plays Sat at 8; \$4. The other, Sat at 10:30. \$3. Theater, 230½ 8th Ave at 22nd (924-4791).

The Whale Show—Whale tales and sea chanties based on authentic accounts, compiled and directed by Allan Albert. Thurs thru Sat at 8; Sun at 3:30. Thru 12/18. The Open Space in Soho, 64 Wooster St (966-3729).

Zinnia—Woman's ultimate confrontation with reality, with Carol Mayo Jenkins and Emily Frankel, directed by John Cullum. Fri & Sat at 8; Sun at 3. Colonnades Theater, 428 Lafayette St (673-2222).

New York Ticket Service

For free information regarding what tickets may be obtained for theater, dance and concerts, call 986-5872, Mon to Fri, 10 to noon; 2 to 6. New York Magazine will be happy to advise you.

After Dark

NIGHTCLUBS

Barbizon Plaza Library—6th Ave, betw 58th & 59th. Lively discotheque, open Mon thru Fri, 4:30 p.m. to 3 a.m.; Sat, 9 p.m.-3 a.m.; Sun, 8 p.m. to 2 a.m. (CI 7-7000).

Cachaça—403 E 62nd. Mirrors, marble-topped tables, potted palms, gray velvet Chesterfield sofas, and singer Joyce Silveira with dancing to the Helcio Milito nine-piece band, who play popular Brazilian music, every night from 10 to 4 a.m. (688-8501).

Catch a Rising Star—1487 1st Ave. Continuous entertainment by comics and singers Tues thru Sun, with steadies Pat Benatar and David Sayh (794-1906).

La Chansonette—890 2nd Ave. French boite with Rita Dimitri singing the songs of Piaf, Aznavour, and Jacques Brel. Dancing, Tues thru Sat. Dardanelle at the piano Mondays (PL 2-7320).

Chateau Madrid—48th St & Lex. Hilda Bracero sings, accompanied by Violines de Lima. From 12/13, "Paradise on Ice". Juan Salazar and his orchestra play for a revue and dancing. Shows 9:30 & midnight Tues thru Fri, 3 shows on Saturday. Closed Monday (PL 2-8080).

Cleo's—Broadway and 63rd. Sylvia Syms is special. She's histrionic and intimate like a cafe singer, and improvisationally savvy like a jazz singer. She enunciates every word without sacrificing rhythmic interest, and her choice of material (including Tadd Dameron's lovely "If You Could See Me Now") is exemplary. She's accompanied by pianist Michael Renzi and bassist Ron McClure. Tues thru Sat (724-6301).

Club Ibis—151 E 50th. Egyptian decor, international cuisine, and a revue with belly-dancers and whirling dervishes. Two orchestras for dancing. Showtimes 9:30 & 12:30. Saturdays, 8:45, 11:30 & 1:30 a.m. Closed Sunday (753-3471).

Comic Strip—1568 Second Ave. Restaurant, comedy spot with an improvisational entertainment, Sun thru Fri, fun starts at 9; Sat at 9 & 12:15 (861-9386).

Copacabana—10 E 60th. Restaurant-discotheque with entertainment. Irving Fields and his trio play nightly for dancing. Downstairs disco is open Fri & Sat. Closed Sundays (PL 5-6010).

Dangerfield's—1118 First Ave, at 61st. Thru 12/10, comedian Jackie Mason and singer Joanie Dunn. Closed Sundays (593-1650).

Dionysos—304 E 48th. Stelios, a band for Greek dancing. Elena Voulgari entertains nightly. Interesting decor, and international cuisine (758-8240).

FOR THE MOST UNUSUAL GIFT ITEMS

BRIEF ENCOUNTER

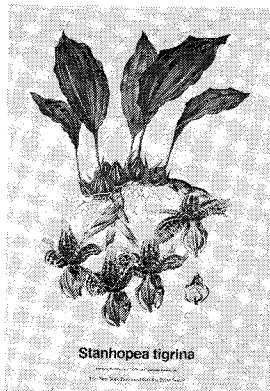
A Female Haberdashery

1594 2ND AVE. (82ND ST.)

MON.-SAT. 11-8 PM • OPEN SUNDAY 638-2663

POSTER ORIGINALS. LTD

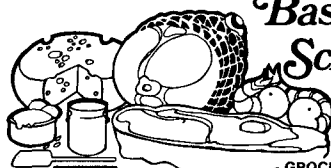
924 Madison Avenue New York 10021 861-0422
386 W. Broadway New York 10012 Mon.-Sat. 10-6



Stanhopea tigrina

#B24 Stanhopea Tigrina/Botanical.
36 x 24 in. Green, white, beige, ochre.
\$10, plus sales tax. \$1. for postage.

\$3.50 for new color catalogue.



**Basior
Schwartz**

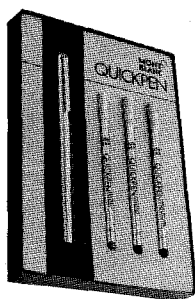
WHOLESALE
MEAT, CHEESE,
SEAFOOD AND
GROCERY PRODUCTS.

We've brought back the old-fashioned market-place concept. Buy your meats, seafood and groceries the same way your favorite restaurants do, in quantities you can use, at substantial savings.

Choose from hundreds of top quality products
We are wholesale, so our sale never ends.

421 WEST 14th St. MON.-FRI. 5 A.M. TO NOON 929-5368

JARLSBERG
\$1.85 per lb.
CHICKEN
CORDON BLEU
\$1.50 per portion
FRENCH BRIE
\$2.39 per lb.



**MONT
BLANC**

Noblesse
3 in one system

QUICKPEN

\$18

with three refills

The pen that writes as you want it to.

1. The ballpoint ROLLER REFILL with liquid ink. Brilliantly sharp writing. Glides particularly easily over the paper.
2. The fine-line MICRO REFILL with a plastic tip. A fine, clean script up to the last stroke.
3. The felt-tip MEDIUM REFILL with the Soft tip. Powerful, glossy script for outstanding writing.

**SAM FLAX
PENCENTERS**

LUXURIOUS MONTBLANC PENS
• 551 Madison Ave. at 55th St.
• 25 E. 28 St. • 15 Park Row
Credit cards accepted



Gaslight Club—124 E 56th. Based in three converted townhouses, there's dining; there's pianist Dick Haddy; there's pianist-singer George Mahoney; there's Sam Ulano's Speakeasy Four, with Dixieland jazz—all on different floors (752-2500).

Improvisation—358 W 44. Comics and singing waitresses all night long, seven days a week; food; and total informality (765-8268).

Jimmy Weston's—131 E 54th. The Tommy Furtado Trio Tues thru Sat and the Bernie Leighton Quartet on Sun and Mon (838-8384).

Koatails—1189 First Avenue. New discotheque, right out of Busby Berkeley, tuxedoed waitresses, demonstrations of period dances (535-6423).

Mamma Leone's—239 W 48th. Lavish cuisine with continuous entertainment by singers and guitarists and accordionists (JU 6-5151).

THE WICKED WITCH



Ella Mitchell, who plays a heavy in Broadway's "The Wiz," makes her nightclub debut in the Valentine Room of **Once Upon a Stove**, at 325 Third Avenue, Mondays at 9 & 11 p.m. Tuesdays and Wednesdays at 11 p.m. only, through December 14th. Per usual, Cabaret '77 plays at 9, Tuesdays through Saturday, with an extra show 11 p.m., Thursdays thru Saturdays. (683-0044)

Playboy Club—5 E 59th. In the Cabaret: 12/12, 13, Woody Herman and the Young Thundering Herd. In the Playroom: Thru 1/1/78, Minsky's Burlesque (PL 2-3100).

Rainbow Grill—65th floor, 30 Rockefeller Plaza. Julie Budd sings thru 12/17. Mon thru Sat, at 9:15 & 11:30 p.m. (PL 7-8970).

Rainbow Room—65th floor, Rockefeller Plaza. Exquisite, enormous dining and dancing room, with a view of the entire world, almost. Here, for an extended engagement, Sy Oliver and his orchestra (PL 7-9090).

Reflections—40 E 58th. Attractive bi-level discotheque, open Wed, Fri & Sat from 10 to 4 a.m. (MU 8-3365).

Roma di Notte—137 E 55th Italian cabaret with hide-away caves for private dining. Dancing to the Roma 88 orchestra, plus strolling musicians from 8 p.m. to 2 a.m. Closed Sundays (832-1128).

Roseland—239 W 52nd. Ballroom open Wednesday thru Sunday from 6:30 to midnight. From 2 p.m. Thursdays and weekend. American orchestras alternate with Latin bands (CI 7-0200).

Shepherd's—Park Ave & 56th. Fame, a record & disco sextet from Bermuda here, Mon thru Sat, thru 12/10. Continuous disco dancing. (421-0900).

Sirocco—29 E 29th. Greek-Israeli nightclub, with dining, dancing and a new two-hour revue headlined by Aris San and Maria Stratis, one of Greece's leading singers (683-9409).

Starship Discovery #1—350 W 42nd, betw 8th & 9th. Futuristic discotheque in a three-floor entertainment complex. 9 p.m. to 7 a.m. Wed thru Sun (695-1114).

Touches—190 Third, at 17th. Discotheque, all scintillation, and mirrors, downstairs from that estimable eatery known as Tuesdays (533-7902).

THE HOTEL ROOMS

Biltmore, 43rd St & Madison (678-7000). **Under the Clock**: The Phillips Brothers, Al on piano and organ and Perry, the drummer, Mon thru Fri, 8 p.m. thru 1 a.m. **The Guard Room**: pianist Theresa Kelly, 6 p.m. to 11 p.m. Mon thru Fri.

Carlyle, Madison Ave & 77th (744-1600). **The Cafe**: Bobby Short plays Tuesday thru Saturday from 9:45 p.m. **Bemelmans Bar**: Marian McPartland plays Monday thru Saturday from 9:30 p.m.

Pierre, 5th Ave & 61st St (838-8000). **The Cafe**: Bucky Pizzarelli, who, plays a seven string guitar



The right people come to Pen & Pencil

"You'll see people like Cliff Robertson here—feasting on the celebrated steaks which he calls 'the best in town!' I select every superb steak myself and supervise our famous wine cellar as well. We've been here forty years now, serving America's steak connoisseurs, and we expect to be here doing the same for forty more."

Open every night. Parking for dinner.



John C. Bruno

**Bruno's
Pen and Pencil
Restaurant**
205 East 45th Street • MU 2-8660

Shepherd's

Res. 421-0900 Park Ave at 56th St



Super
disco dancing.
Live entertainment.
Lunch, dinner and
late supper.
Music charge
\$6 Mon-Thurs,
\$8 Fri-Sat

Appearing
Nov. 14 - Dec. 10
FAME
3 Shows nightly.
Closed Sundays.

The New Shepherd's
A DAZZLING DISCO.

All that Bermuda is

GOLF on our lush 18-hole championship course.

TENNIS on our six superb cork-turf courts.

SWIMMING in our three pools (one heated, another with a waterfall).

BEACHES (two of them), pink and private.

FISHING and watersports from our Yacht Club.

CYCLING on island lanes.

DINING in our Windsor Room, and showtime in our Knight Club and Lounge.

PEOPLE eager to serve you.

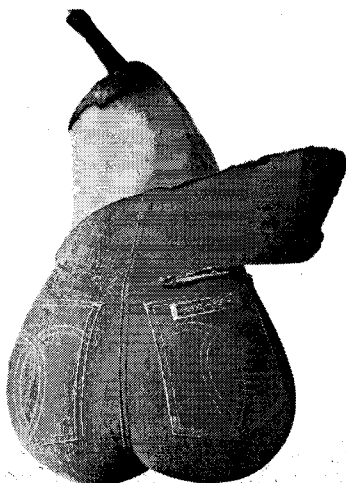
SHOPPING in our own arcade.

Castle Harbour

In fact, so much of Bermuda is at Castle Harbour, we wonder... will you remember Castle Harbour for Bermuda, or Bermuda for Castle Harbour? Find out. Stay with us at daily rates from \$41 to \$65 per person, double, including breakfast, tea, dinner. Or choose one of our special packages.

SEE YOUR TRAVEL AGENT OR CALL IN NEW YORK 212-246-0490.

Nothin' like a nice new pear of Mac Keens for Xmas. Merry!



THE FRENCH JEAN STORE

227 E. 60th St., NYC/212-486-9888
Mon.-Fri. 11-8:00, Sat. 11-6:00

and needs no accompaniment, has exemplary support nonetheless in pianist Tony Monte and bassist Ron Napso, Tues thru Sat, 8:30 to 12:30. Sun & Mon, Steve Weltner, on piano.

Sheraton, 55th & 7th Ave (247-8000). **Sally's**: Turn of the century lounge-cabaret, with entertainment nightly. From 9:30 to 1:30 except Sun, Thru 12/17, Melody Stewart. **The Falstaff Room**: Pianist Yvette Souviron, 6:30 to 11:30, Mon thru Fri. And from 10 to 12:30, singer Mary Small.

Sherry Netherlands, 5th Ave at 59th St (759-9020). **Le Petit Restaurant**: Pianist Cyril Haynes plays Mon & Tues and pianist Earl Rose plays pop, classical tunes, Wed thru Fri, 8 to 1 a.m.

St. Regis-Sheraton, 5th Ave & 55th (PL 3-4500). **Ole King Cole**: Ray Hartley at the piano, from 5:30 to 9, Mon thru Fri. Dining and dancing 9 p.m. to 2 a.m. nightly except Sunday.

JAZZ—ROCK—GUITAR, ETC.

JAZZLINE 421-3592.
Call for latest information as to when and where They're playing.

Ali's Alley—77 Greene St. Clifford Jordan, a volatile tenor saxophonist, seems to get better with the years—tougher, leaner, more direct. He leads a quartet thru 12/10. Monday nights are reserved for trumpeter Ted Daniels and his big band (226-9042).

Assembly—16 W 51st. Pleasant restaurant, with singer-pianist Marty Berns playing Mon thru Fri until 10 p.m., scores of hit movies, Beatle songs, requests (581-3580).

The Ballroom—458 W Bdw. Singer-monologist Gamble Rogers is here 12/6-17, Tues thru Thurs, 8:30 to 10:30; Fri & Sat, 9:30 & 11:30 (473-9367).

Barbarann—349 W 46th. Jonathan Hadary, from the Broadway play "Gemini," appears here 12/8, 9, with a cabaret act at 11:30 p.m. On 12/11 only, Dani Dalain sings French and American songs (541-6150).

Barbara's—78 W 3rd St. Japan's top trumpet star, Teramusa Hino, and quartet, here 12/9, 10, 12/16, 17, the Danny Mixon Quartet. 12/23, 24, 30, 31, Harry Whitaker (piano) and "Body, Mind, and Spirit" (473-9326).

Bar None—167 E 33rd. Dardenelle, a feather-fingered pianist and engaging singer, seems to have established a permanent residency in this restaurant (684-3223).

Beefsteak Charlie's—12th St & Fifth. 12/7-10, the Jane Lawson Quartet. At 9 p.m. Wed, Thurs. 10 p.m. Fri & Sat. (675-4720).

Bondini's—62 W 9th. A Mediterranean dining grotto, with singer-guitarist-stroller Vittorio Impiglià who serenades in five languages, from 7 p.m. on (777-0670).

Christy's Skylite Gardens—64 W 11th. Charming restaurant filled with plants, and music nightly (673-5720).

The Cookery—University Pl at 8th St. Yet another unusual bill of fare: Odetta, a charter member of the New York folkie scene in the '60s, is singing a repertoire of blues with pianist Sammy Price, thru 12/28. Sundays, Rose Murphy, the big lady with the tiny voice, sings from 8 p.m. to 1 a.m. accompanied by Morris Edwards on bass (OR 4-4450).

Crawdaddy—45th St & Vanderbilt Ave. A genuine New Orleans restaurant, with the singing pianist Frankie Dash, and his trio entertaining Mon thru Fri, 6:30 thru 11:30 (889-8331).

Daly's Daffodil—59th St & First. Pianist-arranger-composer Ellis Larkins plays Tues thru Sat from 9 p.m. until forever. Sundays, 7:30-10:30 p.m. Daphne Hellman, harpist, with guitarist Ed Berg & bassist Tomka (688-0018).

David Copperfield Pub—38th & Lexington. It's a Dicken's of a place, English food. Len Metcalfe plays every night but Mondays from 9 until 3 a.m. (684-8227).

David's Harp—131 W 3rd St. Singer-guitarist Shlomo Haviv has returned to this Israeli hotspot. He performs every night but Monday from 9 (982-0328).

Eddie Condon's—144 W 54th. Red Balaban and his Cats. 12/6, tenor saxist George Kelly and trumpeter Chris Griffin. 12/11, guitarists Marty Grose and Wayne Wright, plus the John Bunch trio (265-8277).

Gregory's—First Ave at 63rd. Mon & Tues, Al Haig, a tough-minded tender-touch lyric pianist, who swings like an April breeze, is at the center of a trio that includes the fleet master bop guitarist, Chuck Wayne, and an iron-toned basist, Jamil Nasser. 10 p.m. to 3 a.m. Wed thru Sat, 10 p.m. to 3 a.m., Hod O'Brien Trio, with guitarist Joe Puma. Mon thru Sat, 7 to 10, Gene Roland Trio (371-2220).

Jimmy Ryan's—154 W 54th. Roy Eldridge is a monument to the jazz spirit, and to miss seeing him at work is to deny yourself the pleasure of witnessing one of the few enduring giants. He has a fine rhythm section and if nothing grabs you during one set, stay for another, and then a third; there's always one moment during the evening when he challenges himself and plays a trumpet solo that will warm your head for days. On Mondays and Sundays, Max Kaminsky, no slouch either, leads the band (664-9700).

Larson's—1160 Third Ave. Brooks Kerr, a gifted disciple of lyric stride piano, a natural singer, and a walking file cabinet of pop and jazz tunes no one else plays, is in deft command of a quartet (with reedman Russell Procope, bassist Aaron Bell and drummer Shelton Gary) Thursdays thru Sundays. On Tuesdays and Wednesdays he duets with Bell, an irristably authoritative musician with lovely touch and perfect time (744-2540).

Michael's Pub—211 E 55th. "A Tribute to Fats Waller," 12/6-31, with pianist Dick Wellstood, trumpeter Herman Autrey, drummer Tommy Benford, bassist Milt Hinton, saxist Babe Clark, and Marty Grosz on banjo and guitar. From 9:15 p.m. Closed Sundays (PL 8-2272).

Monsignore II—61 E 55th. Plush place with a great chef, and strolling guitarist-singer Bravo Riccardio entertaining Mon thru Sat from 6:30 (EL 5-2070).

O'Lunney's—915 Second Ave. betw 48th & 49th. Reasonably-priced eatery where you can dance and listen to country and western music. Mon thru Sat from 9; Sun from 7 is for bluegrass. (751-5470).

Onde's—160 E 48th St. A new split-level dining room with a dance floor and lounge. The Art Syms Quartet plays. The illustrious pianist-singer Bill Russell in the lounge (752-0200).

Ponte's—39 Desbrosses St, two blocks below Canal. Italian cuisine; every night but Monday, Dino Palermo and his guitar plus strolling violinists Frank and Andy on Fri & Sat. Closed Sundays (CA 6-4621).

Ramayana—123 W 52nd. New York's only authentic Indonesian restaurant, with plenty of rijstafel, and a show with dancers, musicians, and singers. Fri & Sat, and music for dancing (581-1170).

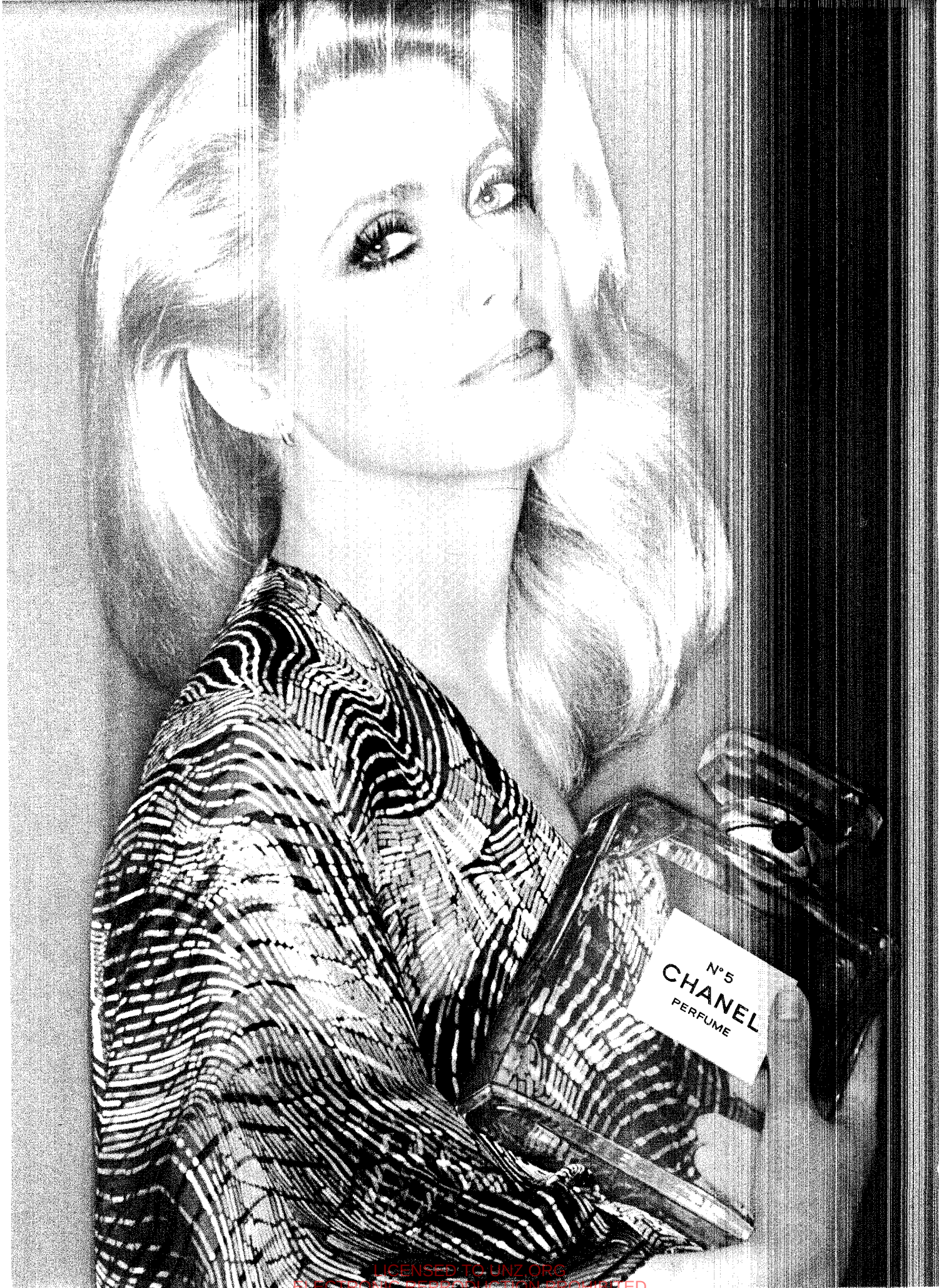
Reno Sweeney—126 W 13th. Thru 12/11, singer Tasha Thomas. 12/12, singer Jerry Griffin. Fri & Sat, 5 to 7 p.m. the Daphne Hellman Trio (691-0900).

Storyville—41 E 58th. Thru 12/10, a superb mainstream unit co-led by Harry Edison, the former Basie trumpet-star and possessor of an inimitably nasty tone, and Eddie Lockjaw Davis, a tenor saxophonist who could melt an igloo with the sheer velocity of his blowing. Monday nights, from 9 to 1, David Chesky's 15-piece band (744-1640).

Tavern on the Green—(in Central Park—Just tell the cabbie, he'll take you)—Elm Bar: Pianist-singer Ronny Whyte performs Wednesday thru Sundays from 9 p.m. to 1 a.m. (873-3200).

Village Gate—160 Bleecker. Something new has been added upstairs. Cornetist Richard Sudhalter leads a rhythm section plus guest soloist for dancing—the kind where you hold onto one another. Downstairs, on Friday and Saturday, James Cotton, a veteran Chicago bluesman—he played mouth harp with Muddy Waters for years—is opposite altoist Sonny Fortune, who always has a hot little band (GR 5-5120).

Village Vanguard—178 7th Ave So. Thru 12/11, a torrid hard-bop unit co-led by Horace Silver alumni Blue Mitchell, a gifted, lyric trumpeter, and Junior Cook, a no less fluid tenorist. 12/9, 10, James Cotton Band, and the Sonny Fortune Quintet also show. Showtimes 10 & midnight (AL 5-4037).





Peel a
tangerine after
dinner tonight.

Find out what Napoleon
saw in this unique blend of Andalusian
tangerines and superb cognac.

The liqueur created for an Emperor has be-
come the after dinner rage of the continent. Now it
is exported to America at about \$12* the bottle. For
those with adventurous palates, we offer a free
recipe book, "Fire and Ice." Write Somerset Import-
ers, Ltd., Dept. SP, 100 Park Ave., N.Y., N.Y. 10017

Mandarine Napoleon Liqueur

80° Imported by Somerset Importers, Ltd., N.Y.
*Price may vary according to state and local taxes.



SPECIAL EVENTS, CONCERTS, OPERA, SPORTS
EDITED BY GERARD KAVANAGH

Special Events

Joseph and the Amazing Technicolor Dreamcoat,
BAM Opera House, 12/13 at 7.

Holiday Crafts Fair, Ferris Booth Hall in Columbia
University, Bdwy at 115th St. (826-0400), 12/9-11
from noon to 8.

Bubbling Brown Sugar, Westbury Music Fair; 12/6-9
at 8:30, 12/10 at 7 & 10:30, 12/11 at 7:30.

Beatlemania, Winter Garden Theater, 1634 Broadway
(245-4878); Tues-Fri at 8, Sat at 7 & 10, Sun at 3
& 7:30.

Mummenschanz, Bijou Theater, Bdwy at 45th St.
(221-8500). Tues-Fri at 8, Sat at 2 & 8, Sun at 3.

Concerts

Tuesday, December 6

Symphony Orchestra of Brazil, Carnegie Hall, at 8.

Dong Suk Kang, Alice Tully Hall, at 8.

Ronald Thomas & David Oei, 92nd St. Y, at 8.

New York Philharmonic, Avery Fisher Hall, at 7:30.

William Hoyt, Carnegie Recital Hall, at 8.

Nieuw Nederlandse Consort, Isabella Geriatric Cen-
ter, 515 Audubon Ave. (787-0517), at 3.

Beverly Wolff, Town Hall, at 8.

Wednesday, December 7

Ileana Cotrubas, Carnegie Hall, at 8.

Julliard Student Concert, Alice Tully Hall, at 1.

Chamber Music, 92nd St. Y, at 8.

Dorothy Collins, Town Hall, at 5:45.

Michael Rogers, piano/Karl Kraber, flute, Brooklyn
College Gershwin Theater, at 12:15.

Bach Aria Group, Alice Tully Hall, at 8.

A Ceremony of Carols, St. Thomas Church, Fifth
Ave. at 53rd St., at 12:10.

Ned Sublette, The Kitchen, at 8:30.

The New Music Consort, Carnegie Recital Hall, at 8.

Trio Mexico, Whitney Museum Downtown, at 12:30.

The New Amsterdam Singers, Broadway Presbyte-
rian Church, 601 W 114th St., at 8.

Thursday, December 8

New York Philharmonic, Avery Fisher Hall, at 8:30.

Ars Musicae, 92nd St. Y, at 8.

Michael Tarawhiti-McGifford, Alice Tully Hall, at 8.

Rosalyn Tureck, Metropolitan Museum, at 8.

Duo Emmanuel Krivine & Christian Ivaldi, Carnegie
Recital Hall, at 8.

New York Baroque Woodwind Quartet, Lincoln
Center Library, at 4.

Ensemble for Early Music, St. Paul's Chapel, Bdwy
at Fulton St. (269-0320), at 12:30.

Friday, December 9

New York Philharmonic, Avery Fisher Hall, at 2.

Henryk Szeryng, Metropolitan Museum, at 8.

Julliard Student Concert, Alice Tully Hall, at 8:30.

Susan Morton, Lincoln Center Library, at 4.

Neal McMillan, jazz, Carnegie Recital Hall, at 8.

Don Cherry & Ed Blackwell, NYU Loeb Center, 566
La Guardia Pl. (598-3757), at 8:30.

Ashford & Simpson, Avery Fisher Hall, at 8:30.

Zitta Finkelstein, Jack Kahn Pianos, 158 W 55th St.
(265-1489), at 8.

Concerto Concert, New York School of Printing, 439
W 49th St. (489-1959), at 7:30.

Saturday, December 10

New York Philharmonic, Avery Fisher Hall, at 8:30.

Maurice Andre, Carnegie Hall, at 8.

Michael Lorimer, 92nd St. Y, at 8.

Bill Crofut, Town Hall, at 8.

Tashi, Metropolitan Museum, at 8.

Kenneth Cooper, Alice Tully Hall, at 3.

Boris Matusewitch, Lincoln Center Library, at 2:30.

Stuttgart Trio, Carnegie Recital Hall, at 8.

Western Wind, Alice Tully Hall, at 8.

Brother Theodore, The Kitchen, at 8:30.

Queens Choral Society, Queens College Colden
Auditorium, L.I.E. at Kissena Blvd. (793-8080), at 8.

The New York Motet Choir, St. Ignatius Church,
West End Ave. at 87th St., at 8.
Brooklyn Philharmonia, BAM Playhouse, at 8.
Concerto Concert, New York School of Printing, at
7:30.
New York Baroque Ensemble, St. Joseph's Church,
371 Sixth Ave. (799-7890), at 8.
Ralph Stanley & the Clinch Mt. Boys/New Lost
City Ramblers, NYU Loeb Center, at 8 & 11.

Sunday, December 11

Emanuel Ax, Alice Tully Hall, at 3.
Orpheus Chamber Ensemble, Town Hall, at 2:30.
New York Vocal Arts Ensemble, 92nd St. Y, at 8.
Victoria de los Angeles, Avery Fisher Hall, at 3.
Broadway Presbyterian Church Choir, Broadway
Presbyterian Church, 601 W 114th St., at 5.
The Janus Trio, Carnegie Recital Hall, at 2:15.
Brooklyn College Symphonic Band, Brooklyn Col-
lege Whitman Hall, at 3.
A Ceremony of Carols, St. Thomas Church, Fifth
Ave, at 53rd St., at 4.
Sylvia Ho, Carnegie Recital Hall, at 5:45.
Masterwork Chorus and Orchestra, Carnegie Hall,
at 2; Avery Fisher Hall, at 6:30.
Lyric Quartet, Exhibitionists Art Gallery, 92-20 Union
Hall St., Queens (658-4926), at 3.
New Amsterdam Symphony Orchestra, Universalist
Church, CPW at 76th St., at 4:30.
Amici Cantanti, St. Paul's Chapel in Columbia Univer-
sity, Bdwy at 116th St., at 8.
West Side Madrigalists, Immanuel Lutheran Church,
Lexington Ave. at 88th St. (787-0517), at 5.
240 Ensemble, New-York Historical Society, at 2:30.
For the Time Being, St. Luke's Church, 308 W 46th
St. (246-3540), at 5.
Bronx Arts Ensemble, Mt. Saint Vincent, Riverdale
Ave. at W 263rd St. (548-4445), at 3.
Billy Joel, Nassau Coliseum, at 8.
New York Citichoir, St. John's Church, 224 Waverly
Pl., at 8.
David Jolley, St. Peter's Church, 346 W 20th St., at
4.

Monday, December 12

New York Consort of Viols, Bloomingdale House of
Music, 323 W 108th St. (663-6021), at 8.
Stuttgart Trio, Carnegie Recital Hall, at 8.
Duo Concertante, CUNY Graduate Center, 33 W
42nd St. (790-4331), at 8.
Schoenberg Quartet, Manhattan School of Music,
120 Claremont Ave., at 8.
French Opera Ballet, Alice Tully Hall, at 8.

Tuesday, December 13

Philadelphia Orchestra, Carnegie Hall, at 8.
New York Philharmonic, Avery Fisher Hall, at 7:30.
Saint Thomas Choir, St. Thomas Church, Fifth Ave.
at 53rd St., at 7:30.
Julliard Student Concert, Alice Tully Hall, at 8:30.
Quadro Barocco, 92nd St. Y, at 7:30.
Anna Bartos & James Baird, Fraunces Tavern
Museum, at 5:30.
Nina Canal & Robert Appleton, The Kitchen, at 8:30.
American String Quartet, Mannes College of Music,
at 8.
West Side Madrigalists, First Presbyterian Church,
50 Pintard Ave., New Rochelle (787-0517), at 2.
New York Consort of Viols, 92nd St. Y, at 9.

Opera

METROPOLITAN OPERA
METROPOLITAN OPERA HOUSE

Tues, 12/6 at 8: **La Traviata** with Mauti-Nunziata,
Aragall, Quilico. Conductor: Weitach; director: Lunt;
designer: Beaton. Wed, 12/7 at 8: **Madama Butter-
fly** with Scotto, Love, Luchetti, Edwards. Conductor:
Patané; director: Aoyama; designers: Nagasaka,
Elson & Lee. Thurs, 12/8 at 8: **Rigoletto** with
Cotrubas, Jones, Shicoff, MacNeil. Conductor: Le-
vine; director: Dexter; designer: Moiseiwitsch. Fri,
12/9 at 8: **Der Rosenkavalier** with Jones, Grist,
Minton, Rintzler. Conductor: Hager; director: Merrill;
designer: O'Hearn. Sat, 12/10 at 2: **Peter Grimes**
with Harper, Chookasian, Kraft, Vickers. Conductor:
Pritchard; director: Guthrie; designer: Moiseiwitsch.
Sat, 12/10 at 8: **Madama Butterfly** (Same cast as

What the well dressed man
is wearing.



Pierre Cardin Man's Cologne

Accessories courtesy of Tiffany & Co.

...but wait until
you taste the Bertani.



Soave is the most popular of all Italian wines, crisp and dry yet mellow in taste. Discover award-winning Bertani Soave, imported from Verona, Italy. Write for gourmet recipe booklet: Carillon Importers, Ltd., Box N12, 745 Fifth Ave., N.Y.C. 10022.

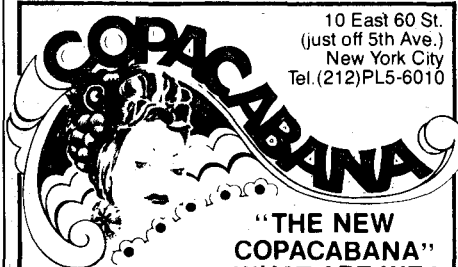


**Boston's grande dame
requests your presence
for the weekend.**

Come to one of the world's great hotels and treat yourself to a weekend of pure Bostoniana: the Boston Symphony, Fenway Park, Mother Goose's grave, Newbury Street boutiques, Beacon Hill, Paul Revere's ride, Old Ironsides, and hundreds upon hundreds of cobblestones. Stay Friday and Saturday nights; only \$95 per couple including continental breakfasts, luxurious accommodations and gratuities. Taxes additional. Suites \$25 extra.

RSVP: 800-225-7654
or your travel agent

THE COPLEY PLAZA
COPLEY SQUARE, BOSTON, MASSACHUSETTS 02116
OPERATED BY
HOTELS OF DISTINCTION, INC.



10 East 60 St.
(just off 5th Ave.)
New York City
Tel. (212) PL5-6010

"THE NEW COPACABANA" ...WHAT ARE WE?

The world famous Copacabana has now been restored to its authentic look of the 30's and 40's. Today, the new Copa is divided into two separate areas: the COPA LOUNGE and COPA DISCO.

During the day, the COPA LOUNGE is open for lunch and cocktails (Mon.-Fri., Noon-9PM). With a free buffet at 5PM. And dancing to the DENNIS SCOTT DUO from 5 to 9PM.

At night, the Lounge is open Mondays for improvisation night. You can dine on exquisite food (American & Continental cuisine), dance cheek-to-cheek to the fabulous fingers of the IRVING FIELDS TRIO and see 3 shows nightly every Tues.-Sat. By the way, there's never a cover charge at the bar.

Downstairs is our fabulous discotheque — the COPA DISCO. Open Fri. & Sat. nights only, 10PM-4AM for singles & couples over 21. (And with dinner upstairs in the Lounge, there's NO CHARGE for the disco.)

The new Copacabana is also open for PRIVATE FUNCTIONS: luncheons, cocktail parties, Fashion shows, weddings, Sweet 16's, business meetings, etc., etc.

So restore old memories or make new ones. Visit the new Copacabana. For information and reservations, call (212) PL5-6010.

P.S. Jackets required, valet parking and all major credit cards accepted.

Appearing Fri. & Sat. Nights

ACT IV
Dec. 9th & 10th

12/7). Mon, 12/12 at 8: **La Traviata** (Same cast as 12/6).

OTHER

Amato Opera, 319 Bowery (228-8200). *La Bohème* 12/10 at 7:30, 12/11 at 2:30.

Bel Canto Opera, 30 E 31st St. (889-6366). *L'infedeltà Delusa*, 12/10 at 7:30, 12/11 at 3.

Light Opera of Manhattan, 334 E 74th St. (535-6310). *The Mikado*, 12/7 at 2 & 8:30, 12/8-9 at 8:30, 12/10 at 4 & 8:30, 12/11 at 4.

New York Gilbert & Sullivan Players, 270 W 89th St. (724-9159). *Iolanthe*, 12/7, 8 & 10 at 8, 12/11 at 3.

Stuyvesant Opera—Church of the Covenant, 310 E 42nd St. *Tosca*, 12/10 at 7:30.

Verismo Opera Co., Town Hall. *Risurrezione*, 12/11 at 7:30.

Village Light Opera Group, Fashion Institute Theater, 227 W 27th St. (243-6281). *The Mikado*, 12/8-9 at 8, 12/10 at 2 & 8, 12/11 at 2.

MUSIC DIRECTORY

Brooklyn Academy of Music, 30 Lafayette Ave (636-4100).

Brooklyn College, Whitman Hall & Gershwin Theater, Campus Rd & Hillel Pl (859-1180).

Carnegie Hall and Carnegie Recital Hall, Seventh Ave at 57th (247-7459).

City Center, 131 W 55th (246-8989).

Jazz Museum, 236 W 54th (765-2150).

The Kitchen, 484 Broome St. (925-3615).

Lincoln Center: Alice Tully Hall (362-1911); Avery Fisher Hall (874-2424); Library-Museum (799-2200); Metropolitan Opera House (580-9830); New York State Theater (877-4727).

Madison Square Garden, Seventh Ave at 33rd (563-8000).

Mannes College of Music, 157 E 74th St. (737-0700).

Nassau Coliseum, Hempstead Turnpike, Uniondale, L.I. (516-794-9100).

92nd St. Y, at Lexington Ave. (427-6000).

Radio City Music Hall, 1260 Sixth Ave. (246-4600).

Town Hall, 123 W 43rd (582-4536).

Westbury Music Fair, Brush Hollow Rd., Westbury, L.I. (516-333-0533).

Dance

NEW YORK CITY BALLET
NEW YORK STATE THEATER

The Nutcracker: 12/6-8 at 6, 12/9 at 8, 12/10 at 2 & 8, 12/11 at 1 & 5, 12/13 at 6.

ALVIN AILEY AMERICAN DANCE THEATER
CITY CENTER

Tues, 12/6 at 8: *The Lark Ascending; Facets; The Road of the Phoebe Snow; Journey; Night Creature*. Wed, 12/7 at 8: *Streams; Masekela Langage; Countdown; Suite Otis*. Thurs, 12/8 at 8: *Choral Dances; Portrait of Billie; Cry; Revelations*. Fri, 12/9 at 8: *Three Black Kings; Hobo Sapiens; Masekela Langage; Caravan*. Sat, 12/10 at 2: *Streams; The Time Before, the Time After, After the Time Before; Choral Dances; Suite Otis*. Sat, 12/10 at 8: *Blues Suite; Cry; Rainbow 'Round My Shoulder; Revelations*. Sun, 12/11 at 2: *Gazelle; Portrait of Billie; Love Songs; Revelations*. Sun, 12/11 at 7:30: *The Lark Ascending; Facets; The Road of the Phoebe Snow; Journey; Night Creature*. Tues, 12/13 at 8: *Three Black Kings; Hobo Sapiens; Masekela Langage; Caravan*.

OTHER

Carol Conway Dance Co., American Theater Lab, 219 W 19th St. (924-0077); 12/1-3 at 8, 12/4 at 3 & 8.

Dancers, Roundabout Theater, 333 W 23rd St. (924-7160); 11/29-12/2 at 8, 12/3 at 2 & 8, 12/4 at 2, 12/6 at 8.

Pilobolus Dance Theater, St. James Theater, 246 W 44th St. (279-5636); Tues-Sat at 8, Sun at 3. Thru 12/11.



Suddenly, the idea of importing a Christmas tree
from England begins to make sense.

Tanqueray Gin
A singular experience
Imported from England.

PRONOUNCE IT "TANKER-RAY" DISTILLED & BOTTLED IN LONDON 100% NEUTRAL SPIRITS 94.6 PROOF IMPORTED BY SOMERSET IMPORTERS, LTD., N.Y.





The Sultan Abdul Samad Building, popularly known as the 'State Secretariat' was completed in 1897. Structured in ancient Moorish architecture, it is one of the great landmarks of Kuala Lumpur.



Treat yourself to a sumptuous feast of fresh, delicious sea-food. Inexpensively priced and plentiful, these dishes are flavoured to please any palate.



Malaysian 'batik', handprinted by our master craftsmen, excels in numerous intricate designs of Malaysian art.

And experience the pulsating potpourri of Asian cultures.

Kuala Lumpur.

The capital city alive with an endless maze of colourful images. A city of contrasts.

From vast, tree-lined parks to magnificent Moorish architecture. From friendly smiling faces to fascinating food festivals.

And there's more. Relive in Malacca, the historic town to the south, the glorious 300 year European battle for the spice islands.

Fish, skin-dive or simply bathe in the privacy of Port Dickson's sun-kissed, sandy beaches. Only two-and-a-half hours away from Kuala Lumpur.

Or take another short scenic drive from the capital city to Genting Highlands in the midst of lush green tropical forests. 1828 metres above sea level, it is a cool exhilarating hill resort.

And it's all here in Malaysia.

The country where great cultures meet, where the diversity of its history, costumes, customs and traditions is reflected in the warm hospitality of gentle, friendly Malaysians.

Come share a holiday in this wonderful land.

Come to Malaysia. We welcome you now and any time of the year.

Should you want more information and brochures about Malaysia, contact your travel agent or write to the address below.

Malaysian Tourist Information Center,
36th Floor, Transamerica Pyramid Building,
600 Montgomery Street,
San Francisco,
California 94111,
U.S.A.



MALAYSIA

It's all here.

THOMPSON 4798 (615)

Art

Galleries are open Tues-Sat from between 10 and 11 to between 5 and 6.

Asterisk denotes shows of special distinction.
Art listing edited by Holly Pinto.

SOLOS

57th STREET

- ***Karel Appel**—New sculpture and graphics of the flying fish, 12/10-1/7. Heidenberg, 50 W 57th (586-3808).
- ***Balthus**—Matisse, 41 E 57th (EL 5-6269). Figures, including an early erotic tableaux and recent Japanese women peering enigmatically into mirrors; also, nudes and landscapes, thru 12/15.
- Solomon Ethe**—Ethereal recent paintings, thru 1/7. Pearl, 29 W 57th (838-6310).
- ***Monir Farman-Farmaian**—Geometric abstractions in mirror mosaics that combine Iranian folk traditions of glass painting and modern constructivist fantasy, thru 12/23. Rene, 6 W 57th (765-1330).
- Ellie Fernald**—Ceramic sculpture, thru 12/31. Portnoy, 56 W 57th (757-0461).
- ***Helen Frankenthaler**—New paintings in the fluid abstract style she has made world famous, thru 12/7. Emmerich, 41 E 57th (PL2-0142).
- Dorothy Gillespie**—Wall sculpture of metal and canvas, thru 12/10. Berman, 50 W 57th (757-7630).
- Daniel Joshua Goldstein**—Recent woodcuts, thru 12/15. Getler/Pall, 50 W 57th (581-2724).
- ***Hans Hofmann**—100 black and white brush and pen and ink drawings, 12/10-1/11. Emmerich, 41 E 57th (PL2-0124).
- Peter Homitzky**—New Jersey shorelines, industry and countryside, thru 12/22. Alonzo, 30 W 57th (586-2500).
- Sidney Hurwitz**—Etchings of industrial landscapes, thru 12/10. Summers, 50 W 57th (541-8334).
- ***Jasper Johns**—Screenprints, thru 1/7. Alexander, 20 W 57th (757-3721).
- ***William King**—Painted ceramic and large-scale aluminum sculpture, thru 12/10. Zabriskie, 29 W 57th (832-9034).
- ***George Kuehn**—Sculpture, thru 12/15. Sachs, 29 W 57th (421-8686).
- Renée Lewis**—Faceless nude women, thru 12/10. Viridian, 24 W 57th (245-2882).
- ***James McGarell**—Figures in interiors, plus linear and tonal preparatory drawings, thru 1/5. Frumkin, 50 W 57th (757-6655).
- ***René Magritte**—35 surrealist paintings/8 studies for the Casino at Knokke-Le Zoute, Belgium, thru 12/31. Janis, 6 W 57th (586-0110)/Metropolitan Museum of Art.
- Paul Martin/Lee Sherry**—Rectangular abstractions/Heavy imposto oils on linen, thru 12/9. Cortella, 41 E 57th (832-2355).
- ***Louise Nevelson**—Recent black wood sculptures, plus a dark cavernous garden of reliefs suspended over mirrors, thru 1/7. Pace, 32 E 57th (HA1-3292).
- William Palmer**—Semi-realist landscapes, thru 12/24. Midtown, 11 E 57th (PL8-1900).
- Branko Paradis**—Yugoslav primitives, thru 1/7. Hammer, 51 E 57th (644-4400).
- ***Thomas Rose**—Room interiors of unglazed porcelain fragments, thru 12/10. Truman, 38 E 57th (688-3516).
- Jane Wooster Scott**—American primitives, thru 12/8. Genesis, 41 E 57th (751-7220).
- Stephen S'Soreff**—Large drawings on canvas-backed paper, thru 1/3. Markel, 50 W 57th (581-1909).
- ***Sultan/Rufino Tamayo**—Realist old American homes, thru 12/20/Recent symbolist figures and still lifes, thru 12/30. Marlborough, 40 W 57th (541-4900).
- Sidney Tillim**—Biblical scenes that aim at a new style of modern historical narrative, thru 12/8. deNagy, 29 W 57th (421-3780).
- Bernardino Toppi**—Frescoes on canvas, thru 12/31. Eric, 61 E 57th (371-9270). Mon-Fri 9:30-5:30, Sat 10-5.
- John Willenbecher**—New constructions, thru 12/10. Hamilton, 20 W 57th (765-5915).
- Robert Wilson**—Furniture, thru 12/24. Multiples, 38 E 57th (755-3520).

MADISON AVE & VICINITY

- William Accorsi**—Clocks, thru 12/15. Julie, 687 Mad Ave (688-2345).

IMPORTED BY W. A. TAYLOR & CO., MIAMI, FLORIDA, 80 PROOF SOLE DISTRIBUTORS FOR THE U.S.A. © 1977



Courvoisier V.O.C. "The Brandy of Napoleon," beautifully held in handsome Baccarat Crystal.
V.O.C. decanter not available in all stores. For shopping assistance, call 800-327-5702, toll free.

LICENSED TO UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

Raymond Barbata—Façades in wall hangings, thru 12/17. Gallery 84, 1046 Mad at 80th (628-4920). Tues-Sat 12-5.

Jose Francisco Bellorin—Still lifes, fish, fruit, plant monotypes, 12/8-1/30. Galeria Venezuela, 7 E 51st (826-1660). Mon-Fri 9-4.

Peter Berg—An installation of objects, thru 1/6. Ur-dang, 23 E 74th (BU8-7004).

Allen Blagden—Watercolors, thru 12/17. Rehn, 655 Mad Ave (PL3-4694).

***Varujan Boghosian**—Constructions, thru 12/10. Ekstrom, 980 Mad Ave (YU8-8857).

Stephen Buckley—12 paintings, thru 12/15. Elkon, 1063 Mad Ave (LE5-3940).

Marc Chagall—30 posters, thru 12/31. Rolly-Michaux, 943 Mad Ave (535-1460).

Richard De Menocal—Recent paintings, thru 12/23. Bodley, 1063 Mad Ave (AG9-2155).

***David Durst**—Statements in steel, thru 12/7. Ingber, 3 E 78th (744-3158).

Maurice Ghiglian-Green—Naive works, thru 12/17. Wiener, 963 Mad Ave (249-2100).

***Milton Glaser**—Posters that have made a style for the last decade, thru 12/15. Poster Originals Ltd., 16 E 78th (861-0422).

Samuel Halpert(1884-1930)/**Robert M. Kulicke**—Paintings/Recent pastels, thru 12/29. Davis, & Long, 746 Mad Ave (861-2811).

Whitney Hansen—Works, thru 12/30. Bartholet, 55 E 76th (BU8-4642).

Joanna Krasner/Paul Smith—Drawings and oils/Hand-painted porcelain pieces, 12/6-23. Krasner, 1043 Mad Ave (RE4-6110).

Pierre Lesieur—Tonal interiors, still lifes, and landscape, thru 12/10. Findlay, 984 Mad at 77th (249-2909).

John Lewis—Moonscapes in glass, thru 12/19. Contemporary Art Glass, 806 Mad Ave (879-4655).

***Roy Lichtenstein**—New paintings, thru 12/31. Blum Helman, 13 E 75th (249-5350).

***Boris Margo**—Romantic landscapes and space-fantasies of the 30s and 40s, thru 1/7. Knowlton, 19 E 71st (794-9700).

Enid Munroe—Paintings, thru 12/24. FAR, 22 E 80th (734-7287).

E. Nachbar—Cosmic impressions, thru 12/31. Canty, 50 E 78th (794-9855).

Shigeo Okumura—Naive works, thru 12/10. Flanagan, 22 E 72nd (879-7392).

Maria-Luisa Pacheco—Mixed-media, heavy imposto abstractions on canvas, thru 12/17. Ault, 25 E 77th (861-2317).

***Cornelis Ruhtenberg**—Acrylics of the human figure in solitude, thru 12/16. Forum, 1018 Mad Ave (LE5-6080).

***Anne Ryan**(1889-1954)—Color woodcuts from the 40s, thru 12/31. Kraushaar, 1055 Mad at 80th (535-9888).

***Oliver Smith**—52 theatrical designs, thru 12/31. Touchstone, 118 E 64th (826-6111).

Frederick Varney—Stained glass works, thru 12/9. Great Expectations, 1310 Mad Ave (289-3923).

***Sandy Walker**—American landscapes, thru 12/17. Borgenicht, 1018 Mad Ave (LE5-8040).

***Andy Warhol**—Portraits of great world athletes, 12/9-1/7. Kerr, 49 E 82nd (628-1340). Mon-Sat 10-5.

SoHo

Jacki Apple—An installation of audiotapes, written text, and color text, thru 12/8. 112 Workshop, 112 Greene (226-8971).

***Natalie Bieser**—Oils of grey, mauve, and white pigment built up into ridges/Gallery artists, thru 12/7. Hoffman, 429 W Bdwy (966-6676).

Maude Boltz—Works, 12/10-1/11. A.I.R., 97 Wooster (966-0799).

Bruno Bruni—Fantasies with the female nude, thru 12/9. Art Collectors, 322 Bleecker (924-7258).

***Fritz Bultman/Jon Schueler**—Figurative drawings/Light and space in NYC, thru 12/17. Landmark, 469 Broome (966-1173).

Dickson Carroll—Laminated wood sculptures, thru 12/8. West Broadway, 431 W Bdwy (966-2520).

John Chamberlain—Sculpture from the last year, thru 12/22. Friedrich, 393 W Bdwy (473-8072). Tues-Sat 12-6.

Richard Friedberg—Geometric metal sculptures of places, thru 12/8. Milliken, 141 Prince (674-3131). by appt.

Richard Hamilton/Dieter Roth—A collaboration entitled *Interfaces*, thru 12/10. Solway, 139 Spring (925-1200).

Jeff Hoone/George Miller/Lucio Pozzi—Color photos/Morocco in paint/A walk-through situation, 12/8-1/7. Freidus, 158 Lafayette (925-0113).

***Tom Kendall**—Abacus-type grids in constructions and a fence piece, thru 12/30. Echo, 133 Mercer (WA5-4799).

***Roy Lichtenstein**—Sculptures of intangibles, such as light or smoke, materialized in painted metal, thru 12/17. Castelli, 420 W Bdwy (431-5160).

Katinka Mann/Bill Wiman—Space sites on 3D canvases/Texas realism, thru 12/9. Hansen, 70 Wooster (431-5904).

Mevorach—Acrylic sculpture, thru 12/23. Mirage, 132 Greene (925-7045).

Paul Pawlaczyk/Louise Stern—Precisionist works/Abstract watercolors, thru 12/15. Ward-Nasse, 131 Prince (925-6951).

Christina Ramberg—New paintings, thru 12/10. Kind, 139 Spring (925-1200).

***Joel Shapiro**—Cast bronze floor pieces, thru 12/7. Cooper, 155 Wooster (677-4390).

***Norma A. Shatan**—Still life on canvas and paper, thru 12/7. Prince St, 106 Prince (226-9153).

Gail Silver—Realist everyday objects, thru 12/18. Viewing Room, 72 Wooster (431-5904).

David Loeffler Smith—Small oils on paper, thru 12/7. First St, 118 Prince (226-9011). Tues-Sat 1-6.

Ted Stamm—Structural canvas pieces and architectural drawings, thru 12/23. Bromm, 90 W Bdwy (732-6196). Tues-Sat 1-6.

***Merrill Wagner**—Crayon and cloth tape on plexiglass, thru 12/17. 55 Mercer (226-8513).

Robert Wilson—New work, 12/10-1/5. Cooper, 155 Wooster (677-4390).

OTHER

Pamela Berkeley—The windowsill and NYC, plus Maine landscapes, thru 12/17. Einstein, 243 E 82nd (628-8782).

Evelyn Lopez De Guzman/Erma Martin Yost—Shaped canvases, plus large line drawings on plastic/Abstract landscapes, thru 12/18. Noho, 542 LaGuardia Pl (473-9619). Tues-Sun 1-6.



DONNA SUMMER

ONCE UPON A TIME...

A fairytale come true on
Casablanca Record
and Filmworks

Casablanca Record & Filmworks
A Special
Produced by
GIORGIO MORODER and
PETE BELLOTTE
Personal Manager:
Gail DeBlasio, Adam & Associates
in association with Jerry Ryan

Richard Prince—Recent works, thru 12/17. Sragow, 43 5th Ave (929-2734).

Jose Rodriguez—Paintings, thru 12/30. Kromex, 1 Rockefeller Pl (489-8445). Mon-Fri 10-5.

***Tony Rosenthal**—A monumental steel tubing sculpture entitled *Hammaraskjold*, thru 1/31. Hammaraskjold Plaza Sculpture Garden, 866 2nd Ave (861-3115).

Masako Koho Yamamoto—Japanese brush abstractions, thru 12/29. Educational Alliance, 197 E Bdw (475-4595). Mon-Fri 10-6.

GROUP SHOWS

57th STREET

Findlay—17 E 57th (HA1-5390). Winter scenes by Dunlap, Holmes, Sebire, others, 12/8-31.

Spectrum—30 W 57th (246-2525). Football works, including Thomas Hart Benton's *Forward Pass*, thru 1/21.

***Taylor**—30 W 57th (489-9874). Nudes and owls by Archipenko, Miro, Soyer, Rauchenberg, others, 12/7-1/4.

MADISON AVE & VICINITY

Architectural League—41 E 65th (628-4500). 17th, 18th, and 19th century architectural engravings and etchings, 12/9-11.

Christopher—766 Mad Ave (737-3224). Gisson, Sarsony, Shawe, others, thru 12/24.

***Cityana**—16 E 53rd (752-2079). Views of the Brooklyn Bridge in illustrations, postcards, other, from 1870 to the present, thru 1/7.

Cucalón—145 E 72nd (472-8741). Gallery members, 12/7-1/30.

Deutsch—43 E 80th (861-4429). Avery, Burchfield, Gottlieb, Lawson, Nevelson, Marsh, others, 12/9-31.

Douglas—22 E 72nd (879-7392). Naive works in all media, 12/13-1/21.

Duhl—31 W 54th (582-4163). Ceremonial objects by Americans including prayer shawls, spice boxes, and a marriage canopy, thru 12/30.

***Graham**—1014 Mad Ave (535-5566). Contemporary British pottery by Baldwin, Lewenstein, Yeap, others, thru 12/24.

***Harlow**—1100 Mad Ave (988-4360). Wed-Sat 12-6. Fashion/watercolors and prints by Brunelleschi, Dufy, Vincent; photos by Beaton, Bourke-White, Otto; early fashion at Ascot and Longchamps, 1912-1916, 12/7-1/14.

***Hirschl & Adler**—21 E 70th (535-8810). American Folk Art from 1760 to 1900, thru 12/29.

***Ingber**—3 E 78th (744-3158). Kites by Adler, Cove, Geist, Martin, Parrino, Schanker, others, 12/10-1/4.

***Laboetie**—9 E 82nd (535-4865). Recent acquisitions by Crotti, Hockney, Klee, others; collages by Kolar and costume designs by Seligmann, thru 1/31.

L'ibis—667 Mad Ave (935-0490). Coptic textiles and amulets from Egypt, thru 3/6.

Stone—48 E 86th (YU8-6870). Blizzard, Budz, Lynch, Rosenblum, Sultz, and Zabar, thru 12/22.

***Wildenstein**—19 E 64th (TR9-0500). The artistic relations between Paris and NYC from the Neo-Classical period to Impressionism, including Boucher's *Toilet of Venus*, thru 12/17.

SoHo

Braunstein/Quay—139 Spring (925-1200). Ceramic sculpture by Brady, Breschi, Hooven, others, 12/13 thru 1/14.

***Buecker & Harpsichords**—465 W Bdw (260-3480). Fabric pieces from the 60s by Bradshaw-Smith, Christo, Mazzello, Weil, others, thru 12/24.

***Cunningham Ward**—94 Prince (966-0455). Drawings and small paintings by Bleckner, Cote, Moore, others, thru 12/23.

Double U—60 Thomas (349-7628). Tues-Sat 12-6, Sun 12-4. Contemporary drawings, 12/13-1/7.

***Drawing Center**—137 Greene (982-5266). Original works commissioned for postcards by Brainard, Dine, Steinberg, Ashbery, others, thru 1/7.

Erotics—117 Christopher (255-3843). Mon-Sat 1-7. Japanese erotic Shunga wood-block prints and suggestive jewels, thru 12/27.

***Sperone Westwater Fischer**—142 Greene (431-3685). Recent art from Europe, thru 1/7.

Green Mountain—135 Greene (674-2390). Perception and conception in figurative paintings, 12/10-31.

2 for the road

Avis rates to get you going

Weekend Escape

\$49⁹⁵*
for 3 days
plus 300
free miles

(100 miles at Manhattan locations)

Plymouth Volare

Good for a 3-day weekend from any of 51 participating Avis locations. Good any time Friday to noon Monday. Just pay for miles in excess of the free allotment and for the gas you use, and return car to the renting location. (Excess mileage charges vary by location. Not available on major holiday weekends.) For a full-size car, like a Chrysler Cordoba, the rate is \$59.95* for the weekend, with the same conditions.

Sportsman Wagon

\$29⁹⁵*
a day
Unlimited
mileage

If you've got a lot of people and a lot of gear to get out and go...rent a roomy Dodge Sportsman Wagon from Avis. Just pay for gas and return wagon to renting location.

*All rates are prediscounted and subject to change.

For reservations or information
call 800-331-1212.



We try harder.

Avis rents all makes...features cars engineered by Chrysler.

***OK Harris**—383 W Bdwy (431-3600). Paintings by Bechtie, wall reliefs by Brown, sculpture by Kessler and Thomas, 12/10-31.

Hubris—150 Thompson (982-1827). Aebi, Birenbaum, Monk, Nix, others, 12/11-31.

2nd Floor—97 Greene (226-1518). Six expressionists, thru 1/31.

***Soho Center**—114 Prince (226-1995). Tues-Fri 12-5, Sat 11-5. Six new artist including Lewis, Rossi, Schnell, Thompkins, others, 12/8-31.

Soho 20-99 Spring (226-4167). Tues-Sat 12-6. Invitational with Abramson, Holup, Tardi, thru 1/4.

***Solomon**—002 W Bdwy (925-1900). 15 artists and self-representation, including Africano, Brainard, Knowles, Zucker, others, thru 1/4.

Spring Street Enamels—171 Spring (260-7643). Tues-Sun 12-6, Fri 12-9. Enamelled impressions in limoges, cloisonne, champleve, other, thru 1/1.

Terrain—141 Greene (777-4426). Tues-Sat 1-6. Miniature prints, drawings, paintings, and photos, thru 1/19.

Ward-Nasse—131 Prince (925-6951). The great mother by Barkley, drawings by Berendt, precisionism by Pawlaczky, and space landscapes by Stern, thru 12/15.

OTHER

AEA—1780 Bdwy (245-6376). Mon-Fri 11-5, Sat 11-3:30. All media by members, thru 12/23.

African-American Institute—833 United Nations Pl (949-5711). Mon-Fri 9-5, Sat 11-5. Works by 20 contemporary African artists living in America, thru 1/14.

***American Academy of Arts and Letters**—Audubon Terrace, Bdwy bet 155 & 156 Sts. (286-1480). Tues-Sun 1-4. Alexander Calder/Contemporary American artists, thru 12/30.

Artworkspace—114 W 17th (691-2821). Mon-Fri 4-7, Sat & Sun 12-6. A large loft with fanciful animals by Harris, ceramic sculpture by Bursztyn, Paradise, others, weavings by Sutta, thru 12/24.

Associated American Artists—663 5th Ave (PL5-4211). Prints, thru 12/30.

***Center for Inter-American Relations**—680 Park Ave (249-8950). Tues-Sun 12-6. Abstract currents in Ecuadorian Art, thru 1/22.

***China Institute**—125 E 65th (744-8181). Mon-Fri 10-5, Sat 11-5, Sun 2-5. Ceramics, paintings and calligraphy from I-Hsing, China, thru 1/29.

Glassmasters Guild—621 6th Ave (924-2868). Stained glass by US artists, thru 12/31.

***Grey**—NYU, 33 Washington Pl (598-7603). Government art projects of the 30s by Abbott, Davis, Gorky, Neel, Pollock, others, thru 12/23.

Haitian Primitives—225 W 28th (736-0253). Metal sculpture by Seresier, Juste, others, thru 12/25.

NY Public Library—Berg Collection(3rd fl) 5th at 42nd (790-6551). Marianne Moore(1887-1972), her poems, her letters, her photographic portraits by Jacobi and Van Vechten, thru 12/31.

Roko—90 E 10th (GR3-0760). Haitian paintings and sculpture by Dufaut, Pierre, others, thru 12/17.

Songwriters' Hall of Fame—One Times Square (221-1252). Mon-Sat 11-3. Song sheets, photos, memorabilia of America's popular songwriters.

Photography

***American Museum of Immigration**—Base of the Statue of Liberty (732-1236). Daily 9:15-5. *Italian Americans*: A pictorial essay from 1875 to 1977, thru 1/29.

***Alice Austen**(1866-1952/**Chansonetta Stanley Emmons**(1858-1937)—The World that is no more, thru 1/4. Neikrug, 224 E 68th (288-7741). Wed-Sat 1-6.

***Julia Margaret Cameron**—Victorian portraits of the 1860s, plus 19th century topographical studies, thru 12/24. Wolf, 30 W 57th (586-8432).

Fred Casden/Ann Mandelbaum/David Scheinbaum—The Zoo/Everyday objects/Nature studies of American landscape, thru 12/18. Midtown-Y, 344 E 14th (674-7200). Sun-Thurs 12-8, Fri til 4.

***Jack Delano/Hamish Fulton**—Photos, thru 12/24. Sonnabend, 420 W Bdwy (966-6160).

***William Eggleston/Kenneth McGowan**—Color portraits, landscapes, and encounters in the South, thru 12/17/Los Angeles in 25 cibachrome color prints, thru 12/10. Castelli, 4 E 77th (288-3202).

French Institute—22 E 60th (644-1820). Mon-Thurs 11-8, Fri 11-5:30, Sat 11-1:30. Color images by De Croix, Gruere, Jourdrin, and Rovers, thru 12/17.

***Lee Friedlander/Nancy Rexroth**—Tonal urban landscapes/Gold-toned prints of Iowa, thru 12/24. Light, 724 5th Ave (582-6552).

Michael Grayson Levine/Christopher Makos—Photos, 12/9-1/7. Foto, 492 Broome (925-5612). Wed-Sat 1-6.

***A. David Gurewitsch**—Post White House photos of Eleanor Roosevelt, thru 12/17. Gurewitsch, 55 E 74th (RE4-7302).

***Philippe Halsman**—Life magazine portraits and imaginative studies done in collaboration with Dali, thru 1/29. Prakapas, 19 E 71st (737-6066) and Twentieth Century, 35 Christopher (242-1950).

***Izis**—Small circus groups in and around Paris, thru 12/24. Carlton, 127 E 69th (249-9880).

K & L Gallery—222 E 44th (661-5600). Mon, Wed, Fri 1-5. Contemporary color photography, thru 12/30.

***Kimmel/Cohen**—1 W 64th (799-6675). Subjective views by Bayer, Bellmer, Man Ray, Weston, others, thru 12/17.

Kodak—1133 6th Ave (262-6170). Mon 12-5, Tues-Sat 9:30-5. *The Fun and Fascination of Trains*, thru 1/7.

Joel Meyerowitz/Lou Stoumen—NY, Cape Cod and Florida in color/People and places in the 40s and 50s, thru 12/17. Witkin, 41 E 57th (355-1461).

***Eadweard Muybridge**—Landscapes in the Yosemite Valley in California in 1872, plus motion studies, thru 1/7. Helios, 18 E 67th (988-5593).

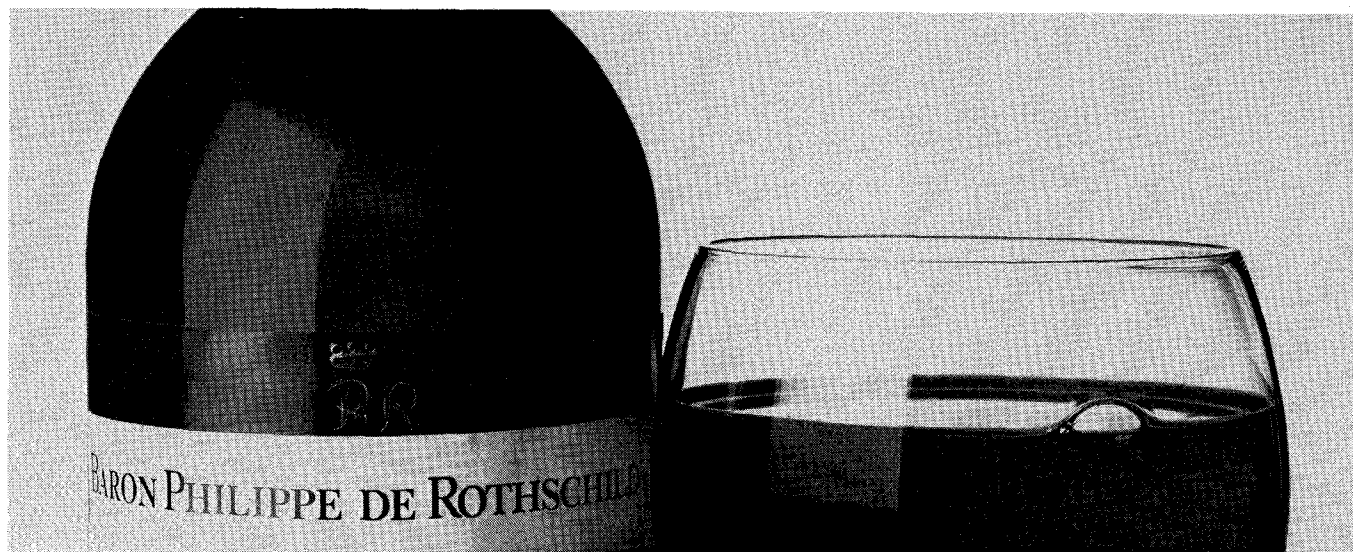
John Phillips—The surrender of the old Jewish Quarter in Jerusalem, 1948, and those sites today, thru 12/30. American-Israel Cultural Foundation, 4 E 54th (751-2700). Mon-Fri 10-4.

***Stieglitz**—34 W 13th (675-9721). Fri-Sun 1-6, Tues 7-9. Intimate black and white portraits of Minor White by Abe Frajndlich, plus others, thru 12/27.

Philip Thorneycroft Teuscher—People and locations, thru 1/30. Motal, 18 W 45th (228-1633). Mon-Fri 9-6.

***Doris Ulmann**(1884-1934)—Soft focus images of Appalachian craftsmen and southern blacks, thru 12/23. Pfeifer, 825 Mad Ave (737-2055).

***Zabriskie**—29 W 57th (832-9034). Sculpture seen through the photographer including Branucusi's visions of his own work, Sheeler's studies of Zorach's wood pieces, Strand's interpretation of Lachaise, others, 12/13-1/14.



**The second
most impressive thing
about Mouton-Cadet.**

The first.

As impressive as the label is, the ultimate mark of a fine wine is in its taste. And the taste of Mouton-Cadet is a delight.

The grapes used in Mouton-Cadet are selected from some of the best vineyards in Bordeaux. The result is a superbly-balanced red. And a crisp, delicious white.

Mouton-Cadet. A fine wine because it's a Rothschild. And a Rothschild because it's a fine wine.

Mouton-Cadet
Red and White.



IMPORTED BY THE BUCKINGHAM WINE CORPORATION,
SOLE U.S. AGENTS, NEW YORK, N.Y.

Museums

American Museum of Natural History, CPW at 79th St. (873-1300). Mon-Sat 10-4:45, Wed till 9, Sun 11-5. *Peru's Golden Treasures*: A 2,000 year period that represents the pre-Inca cultures; thru 1/1.

Brooklyn Museum, 188 Eastern Pkwy (638-5000). Wed-Sat 10-5, Sun 12-5. *The History of Fashion Photography*; thru 1/8.

Cooper-Hewitt Museum, Fifth Ave. at 91st St. (860-2011). Tues 10-9, Wed-Sat 10-5, Sun 12-5. *To Celebrate the Moment*: Objects that are carefully designed but serve special occasions; thru 1/31.

Guggenheim Museum, Fifth Ave at 89th (860-1313). Tues 11-8, Wed-Sun 11-5. *Lucio Fontana 1899-1968*: A retrospective; thru 12/8.

Hudson River Museum, 511 Warburton Ave., Yonkers. (914-963-4550). Wed-Sat 10-5, Sun 1-5. Ronald Bladen Outdoor Sculptures, thru 1/31. Americans from the Biennale de Paris, thru 12/31.

International Center of Photography, Fifth Ave. at 94th St. (860-1783). Daily, except Mon, 11-5, Tues til 8. *The End of the Game*: Peter Beard's 20-year African experience; thru 1/22.

Jewish Museum, 1109 Fifth Ave. (860-1888). Sun 11-6, Mon-Thurs 12-5.

Metropolitan Museum of Art, Fifth at 82nd (TR 9-5500). Tues, 10-8:45; Wed-Sat, 10-4:45; Sun, 11-4:45. *Annual Baroque Christmas Tree and Creche Display*; thru 1/28. *Treasures of Early Irish Art: 1500 B.C. to 1500 A.D.*; thru 1/15. *Age of Spirituality*: Late antique and early Christian art, third to seventh century; thru 2/12. *Highlights of the Irwin Untermyer Collection*: About 400 works of English and Continental decorative arts; thru 6/78. *Blue and White*: Japanese export porcelain of the 17th century; thru 1/31.

Pierpont Morgan Library, 29 E 36th St. (685-0008). Tues-Sat 10:30-5, Sun 1-5.

El Museo del Barrio, 1945 Third Ave. (831-7272). Mon-Fri 10-4, Sun 12-5.

Museum of the American Indian, Broadway at 155th St. (283-2420). Tues-Sun 1-5.

Museum of the City of New York, Fifth Ave. at 103rd St. (534-1672). Tues-Sat 10-5, Sun 1-5.

Museum of Contemporary Crafts, 29 W 53rd St. (977-8989). Tues-Sat 11-6, Sun 1-6. *Young Americans*: Works in fiber, wood, plastic, and leather; thru 12/31.

Museum of Holography, 11 Mercer St. (925-0526). Wed-Sun 12-6. Holographic movies, thru 12/31.

Museum of Modern Art, 11 W 53rd (956-7070). Mon, Tue, Fri, Sat, Sun 11-6, Thurs 11-9. *Cézanne*: More than 100 paintings and watercolors focusing on the ten years preceeding Cézanne's death in 1906; thru 1/3. *Public Relations*: Garry Winogrand's photographs of the influence of the media on events; thru 12/11. *Universal Pictures*: thru 1/31. *Noguchi: The Sculptor As Designer*: An exhibition of akari—light sculptures/lamps; thru 1/6. *Herbert Bayer*: Photographic works; thru 1/29. *Herbert Bayer*: Photographic works; thru 1/29.

Studio Museum in Harlem, 2033 Fifth Ave. (427-5959). Wed 10-9, Tues-Fri 10-6, Sat & Sun 1-6. *African Artists in America*; thru 1/14. *The Stone Churches of Ethiopia*: Photographs by Jim Payne; thru 1/8.

Whitney Museum, Madison Ave at 75th (794-0663). Tues 11-9, Weekdays 11-6, Sun 12-6. *Jasper Johns*: A retrospective spanning 22 years; thru 1/22. *American Art-Union*: Works from 1839 to 1852 by American artists; thru 1/15. **Whitney Museum Downtown**, 55 Water St. (483-0011). Mon-Fri 11-3. *Small Objects*: Focusing on the current interest in diminished scale; thru 12/7.

Sports

Nets—Rutgers Athletic Center (201-935-8888); vs. San Antonio Spurs, 12/7; vs. Kansas City Kings, 12/9 at 8:05.

Rangers, Madison Square Garden (564-4400); vs. Philadelphia Flyers, 12/7; vs. Boston Bruins, at 7:35.

Islanders, Nassau Coliseum (516-694-5522); vs. Minnesota North Stars, 12/6; vs. Detroit Red Wings, 12/10; vs. Chicago Black Hawks, 12/13, at 8:05.

Nicks, Madison Square Garden (564-4400); vs. Milwaukee Bucks, 12/3 at 8; vs. Boston Celtics, 12/6 at 7:30; vs. Portland Trail Blazers, 12/10 at 8; vs. Atlanta Hawks, 12/13 at 7:30.



*Before she was a star
worth watching,
Michelle Phillips was a star
worth listening to.*

Michelle Phillips
Victim Of Romance

*Her first solo album.
On A&M Records and Tapes*


Produced by Jack Nitzsche

© 1977 A&M Records, Inc. All Rights Reserved



At Sam Lord's Castle Marriott has just created the most vibrant resort in Barbados

Sam Lord's Castle has become one of the Caribbean's most exciting, self-contained resorts.

Swings 29 ways

It takes a whole vacation just to do everything once. Live entertainment every night, slot machines, blackjack, a starlit disco, beach barbecues, Bajan Village, festival nights, goat races, rum punch parties, even old silent movies.

Also: Seven lighted tennis courts, table tennis, swimming, shuffleboard, jogging along the beach, billiards. Plus golf and horseback riding nearby. And sailing and skin diving can be arranged. Or—just bask in the sun on our

beautiful one-mile white sand beach.

8 days—\$589* incl. air fare

Sam Lord's Adventure Package (IT 7AA1SLCC). *Price is per person, double occupancy, without meals. Includes all service charges and departure taxes. Air fare included is \$240 New York GIT fare. See your travel agent for GIT air fare restrictions and other available air fares.

For reservations, call your travel agent or toll-free 800-228-9290.

Marriott's®
Sam Lord's Castle
St. Philip Parish, Barbados, West Indies

Nice People Who Carry Guns

Interviews by Susan Hall
Photographs by Bob Adelman

“...Some owners are more fearful of their guns than of their imagined assailants...”

Over the last five years increasing numbers of the city's most law-abiding, nine-to-five, subway-riding New Yorkers have begun to arm themselves—many illegally.

It is a phenomenon that has law-enforcement types worried, because the majority of these gun owners—estimates range from 50,000 to 200,000—have no real need for their guns.

According to the police, these new gun toters, a group of average New Yorkers that includes schoolteachers, telephone operators, office workers, dentists, accountants, psychiatrists, even children's-book editors, are using these guns as psychological shields against their fear of the nightmare mugger.

Many of these new gun owners are quick to admit that they are uncomfortable with their guns and a few even say they are sometimes more terrified of their real guns than they are of their imagined assailants.

According to the police, who actively attempt to keep the number of pistol-packing New Yorkers at a minimum, there has been no recent increase in the number of legitimate permits grant-

ed. Since it is the department's policy not to issue pistol permits, this is hardly surprising.

There are currently 30,000 legitimate handgun owners in the city, and that number does not include the city's armed policemen, court officials, prison guards, and other official peace officers.

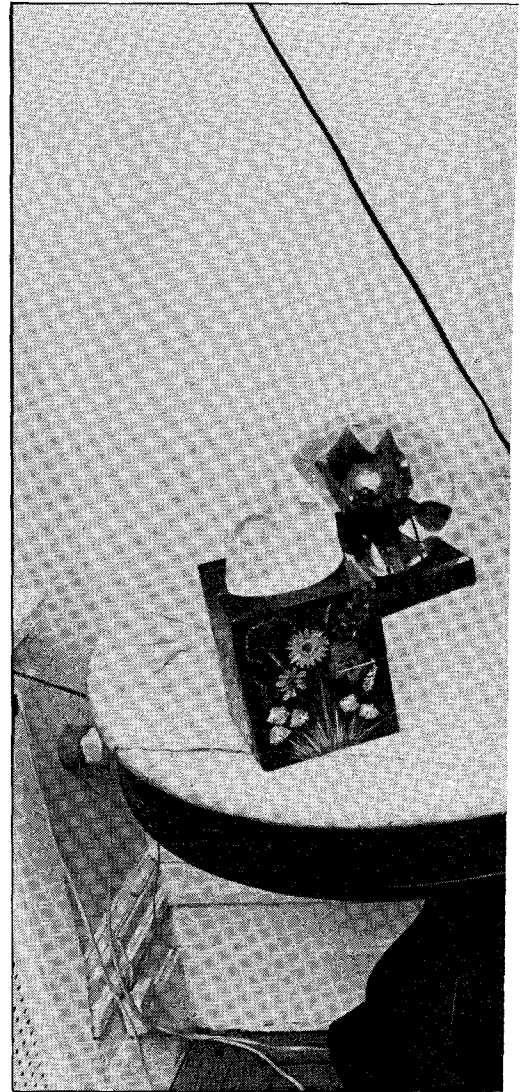
Of the 30,000 licenses, the overwhelming majority—27,000—are “carry permits,” which entitle the gun's owner to conceal the weapon somewhere on his person. Most of these permits are in the hands of security guards and private detectives as well as businessmen who can prove to the police that they often carry large amounts of cash and need the gun for protection against robbery.

There are about 2,500 New Yorkers who have applied for and received “target permits,” licenses that allow them to own the guns they use at the various gun ranges and shooting clubs in the city. The restrictions imposed upon these licenses, however, are very strict and the owners must always carry their guns unloaded and in a locked case.

A “premises permit” is the third kind of license a New Yorker can receive from the police. This permit entitles a man or woman to own a gun, but the gun must be kept in the individual's home or apartment. City police have issued about 600 “premises permits,” a figure so low that even the police are embarrassed at having to pretend that they believe the rationality of their own statistics.

The truth, of course, is that there are many, many times that number of guns in the apartments and houses of middle-class New Yorkers. Official estimates by the Alcohol, Tobacco, and Firearms Bureau of the federal government state that there are approximately 1.3 million illegal handguns in the city. While many of these guns may be in the hands of criminals, ever increasing numbers are finding their way into the hands of the city's respectable and frightened middle class.

And, while the Police Department's official figures for licensed handguns may not have risen, there are any number of indications from the businesses allied with the gun industry that





◀ **Jessica R.,
ad copywriter**

"I bought this gun—a .35-caliber Browning Automatic—in Arizona and the salesman taught me how to use it. You don't need any permits outside New York. I've never bothered to get a license here. I didn't know you had to have one.

"My pistol gives me a feeling of security, but I'd be scared to fire it because it makes a lot of noise. Actually, my dog makes me feel more secure."

more and more New Yorkers are arming themselves.

For instance, while the cops claim the number of licensed gun owners has remained the same, the number of gun clubs and pistol ranges where New Yorkers can practice marksmanship and learn to feel more comfortable with their newly purchased guns has increased markedly.

There are 174 pistol ranges—many of them private clubs—dotted around the city today, when just a few years ago the number was limited to a few dozen. Manhattan alone has at least 25 pistol ranges for the city's gun toters to practice marksmanship and accustom themselves to the weight, heft, and noise of their terrifying companions.

There has also been an increase in the number of holsters and the amount of gun-lubricating equipment, ammunition, etc., sold over the last few years, and that, too, would indicate that increasing numbers of the city's residents have acquired guns.

"We're finding more and more of the city's affluent people coming in and asking for guns," the owner of a

midtown gun store said. "The kinds of people who a few years ago would have been carrying gun-control picket signs are now looking for guns."

Most of the men and women who walk into gun shops looking for guns have almost no possibility of getting them—legally. The paperwork and delaying tactics employed by the New York City Police Department are usually enough to discourage even the most avid buyer. In fact, most gun-store owners will advise middle-class citizens who are in search of guns that they will probably require the services of an attorney before they can legally buy a gun.

As a result, increasing numbers of these men and women have found other ways to get guns. New Yorkers can ask friends who are residents of states without gun laws to buy a gun for them or can establish a temporary residency in such a state themselves.

These are the guns that are brought back and tucked into the dressing tables and desks of middle-class New Yorkers.

Those who persevere and get a lawyer, however, usually manage to get a handgun legally, and, despite the Police

Department's insistence that their number has not increased, gun enthusiasts, pistol-range employees, and dealers all believe the number of legitimate gun carriers in the city must be higher than the police claim.

The activity in private clubs, such as Tiro a Segno, the Italian-American rifle club in Greenwich Village, where Sophia Loren and Carlo Ponti have been known to fire off a few rounds, has increased well beyond the statistics gathered by the Police Department.

"The police don't want to tell you how many legitimate people have guns, because they don't want every legitimate New Yorker who can to get one," one man associated with the gun industry said. "They'll put you through so much trouble that many people I knew who had permits gave them up. But that's beginning to change. There isn't a legitimate citizen in this city who cannot get a gun legally with the help of his lawyer. The cops have to back down, legally. What they're doing today by making it so difficult is forcing legitimate, middle-class men and women who want guns to break the law."

**J. J. De Maio, ►
Pepsi distributor**

"I've been in the Pepsi-distributing business for twenty years. When my father ran this route, he never carried a gun. He didn't need to. This was our neighborhood—everyone was either family or friends. Now we just hope my grandmother, who's lived on the block for 70 years, can continue to live here. That's how bad it is. I've been able to avoid bad situations more than once because I carry a gun.

"Ten years ago I had some soul-searching to do. I had to ask myself: If I get a gun, will I be the maniac everyone in New York says I would be? The only things you hear about guns are bad. I wanted to know for myself.

"Now it's my philosophy that if there is resistance on the part of the good, honest, upright people against the perpetrators of crime or whatever you want to call them

—bums—there will be less confrontations and criminals will think twice.

"I do a lot of target shooting. I have to be better than good, because when I'm confronted with deadly force, I don't know how I'll feel or how I'll react. I have to be accurate when I'm calm so that I'll be relatively accurate when I'm under stress.

"I've never killed anyone. I've killed goats in a butcher shop, but that's it. I woke up one night with a bad dream that I had to use a gun. To tell the truth, I was more concerned with the legalities—proving the justice of my position against someone who was violating my rights—than I was about the shooting.

"Not that I wouldn't feel it. I have the utmost regard for life, but the problem is outrageous in this city.

"The politicians and the people who issue permits don't know what big-city life is like these days. No cops.

Revolving-door justice. The only people who can talk about constitutional rights are criminals and junkies. They can say, 'I have a constitutional right under the Fifth Amendment not to answer this question.' Cite the Second Amendment right to bear arms and you'd better get a lawyer.

"Let's consider the problem of the targeteer. Formerly you were allowed to carry the gun on your person to and from the range. Then they changed the rules. Pistols and rifles must be locked unloaded in an attaché case. When a targeteer comes out of a club carrying a pistol case, what do you think he's got in there? Now if a thief decides to take the attaché case, what is the gun owner going to do? He knows the gun is not loaded and that he can't protect himself. He can't have a cap pistol. He can't have tear gas. So the criminal takes the guns and the targeteer is left with the

problem of showing how he attempted to safeguard his pistols. If the targeteer decided to get into a fight, he would lose his license. They would take away his guns and he would have to spend money on lawyers to get them back.

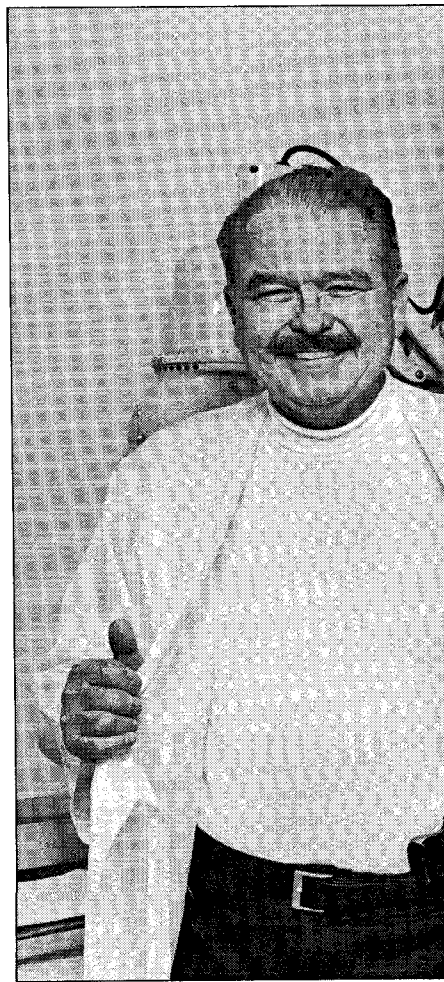
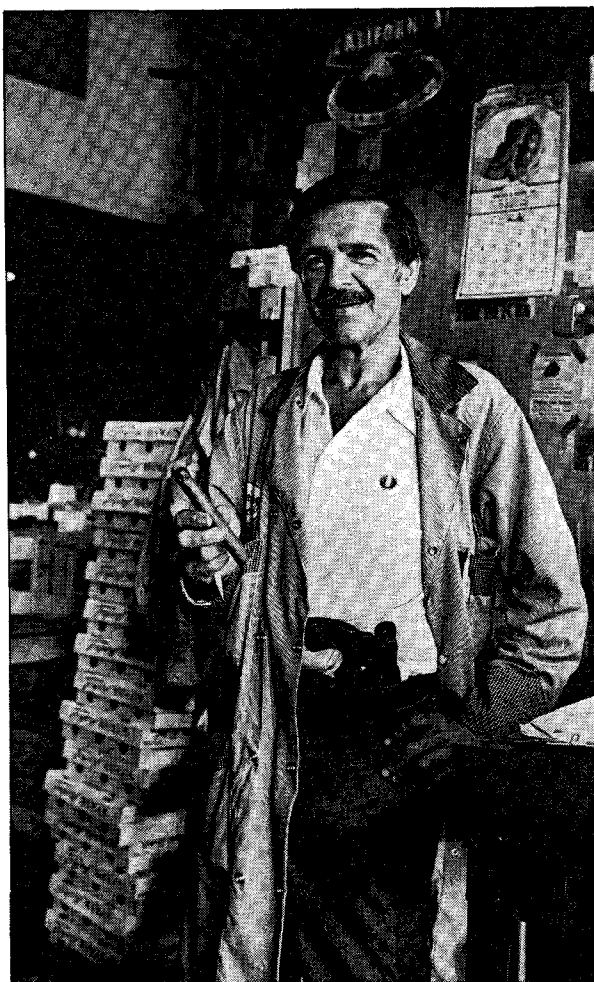
"Myself, I'm cleaner than Kleenex. I abide by all the rules and regulations. I carry a million-dollar umbrella insurance policy for all possible uses of this gun. Sometimes I wonder why I do it. When I go down to 1 Police Plaza, I feel like I'm going into Russia. I have no faith in the police license bureau at all. They operate just like they want to, with no rules. At any time a policeman can decide to confiscate my gun.

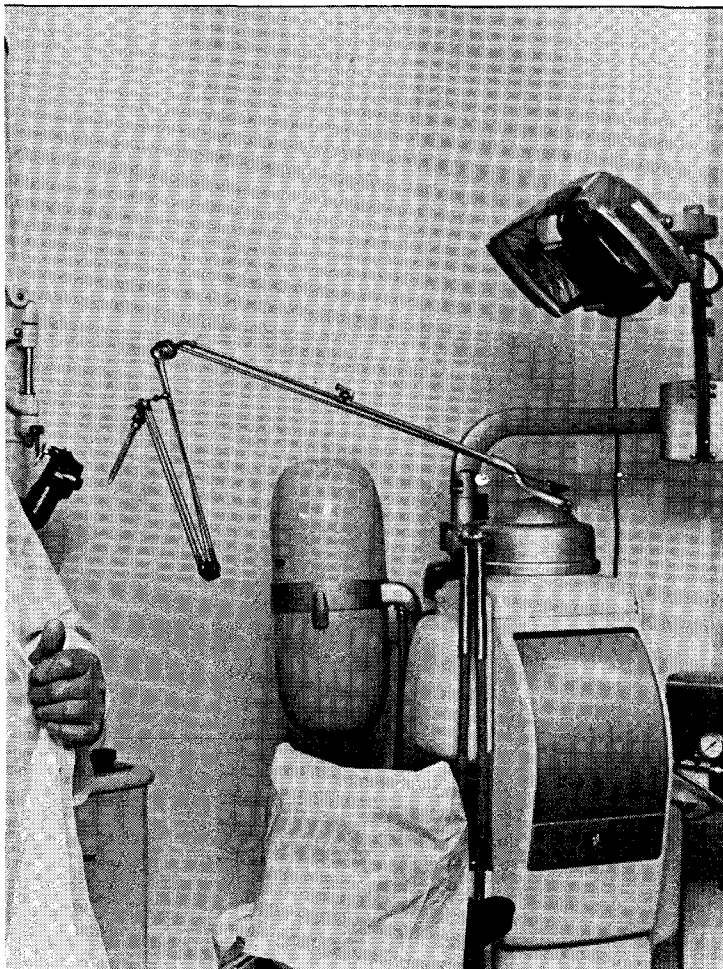
"I could pick up an illegal gun. If and when I used it, God forbid, I'd just dump it in the river. And I'm free. The situation of the legitimate gun owner in New York is ridiculous."

**Strawberry George Cohen, ►
berry wholesaler**

"Me? I'd just as soon not carry this gun. I don't particularly like guns, but I've been in the berry business here at Hunt's Point all my life. There's no security up here anymore. Maybe they have a radio car with two cops patrolling the place, but they can't do anything. The guys at the gate sleep all the time. The only people they stop are people like me—driving in in a decent car. Me they ask for identification. But if you have a beard and raggedy clothes, you can walk right in. I have to carry a gun.

"I've had my gun for only a year, but I wish I'd had it for ten. I've been robbed about four times and broken into I can't count how many. Everybody in this market carries a gun. Legal or illegal. They have a right to protect their cash and property. No one else is going to. Most of the guys I know would just as soon not have a gun, but there's no choice. We need our own security."





◀ **Dr. R. Sutter Wolfram,
dentist in midtown
Manhattan**

"I have a gun because of my occupation. The permit to carry a pistol was given to me by the New York City Police Department to protect me from people seeking money and drugs. In practice, a dental office rarely has cash, and no drugs that a criminal or addict would be interested in, but they might believe that there are. Carrying a pistol is not for a feeling of security—emotionalism of any kind is contraindicated in dealing with deadly weapons. It is put on routinely, like shoes.

"The gun in question is a 9-mm. Walther PPKS, which I chose on the basis of its reliability, adequacy for the purpose, and size. Smaller sizes I consider dangerous, since the only time the gun might be used (other than the necessary target practice) is in the face of imminent danger, and it must be capable of eliminating the danger.

"My children were brought

up to be familiar with guns. From an appropriate age, both boys shot at the range, under strict supervision. No violation of safety rules was countenanced, because there is no permissible laxity in safety.

"I believe that you must restrict gun possession, but there are deficiencies in the way licensing is currently handled. It is necessary to show need to obtain a permit, but the department does not determine if one is familiar with the weapon, or capable of handling it safely and adequately. Evidence of proficiency in the use of firearms should be required. I think a psychological screening test, such as is given to corporate executives before promotion, would be appropriate.

"I would never draw a gun to threaten. It is not common sense, nor is it legal. Having considered the possible confrontations, I have, like those who carry a gun in their daily duties, determined those situations in which its use would be unavoidable."

**Sal Palermo, ►
elementary-school
assistant principal**

"We have target and premises permits. If you were to use a weapon that was listed as a target weapon on the premises in your defense, they could give you a difficult time."

**Laura Palermo,
adult-education teacher**

"I took up guns strictly by association with my husband, who had always been around them. At first, I had to get used to the noise and the repulsion of the associations I had with guns. I'd always thought of them as being violent and harm-doing. I'd never thought of them as sport and a protection. Shooting became a challenge, though, and I thought, If I ever need some form of protection, I will feel very confident if I can shoot well. I keep up with practice so



that I can retain that feeling of confidence.

"Mine is a very large weapon—a Smith & Wesson Model 19. We have many weapons that we keep in a

safe in our home. The girls have grown up with guns being part of their environment, but they certainly don't have access to them.

"I believe that people of

sound mind should be able to engage in the sport. I can see why people in businesses where they carry a lot of money would feel the need for self-protection."

**Merv Blatt, ►
druggist**

"My partner and I bought the drugstore eight years ago, when this was a pretty good neighborhood. Now I couldn't get anything for the store, but you just can't pick up your yarmulke and leave.

"My clients are the scurviest people in the world. They're downtrodden, miserable junkies and shoplifters. This street is the wholesale drug center for the Eastern Seaboard. Sometimes I think I'm in Bombay or Calcutta.

"During the blackout, they really did a number on us. They took all our drugs. They ripped out our storefront. They pulled down a ceiling. Three weeks later, we were burglarized again. They knew the way in. It's usual for us to come to work now and find the store open, all ready for business.

"We got our gun licenses four years ago. Since then, we take target practice and keep in shape. I've never had to use the gun and I don't think I could. Anyway, when somebody's got the



draw on you, what are you going to do? A gun's no good then!

"At one time we closed the store at nine, but now we run for our lives at 6:30. As soon as it gets dark, we jump into our cars and head for home in New Jersey."

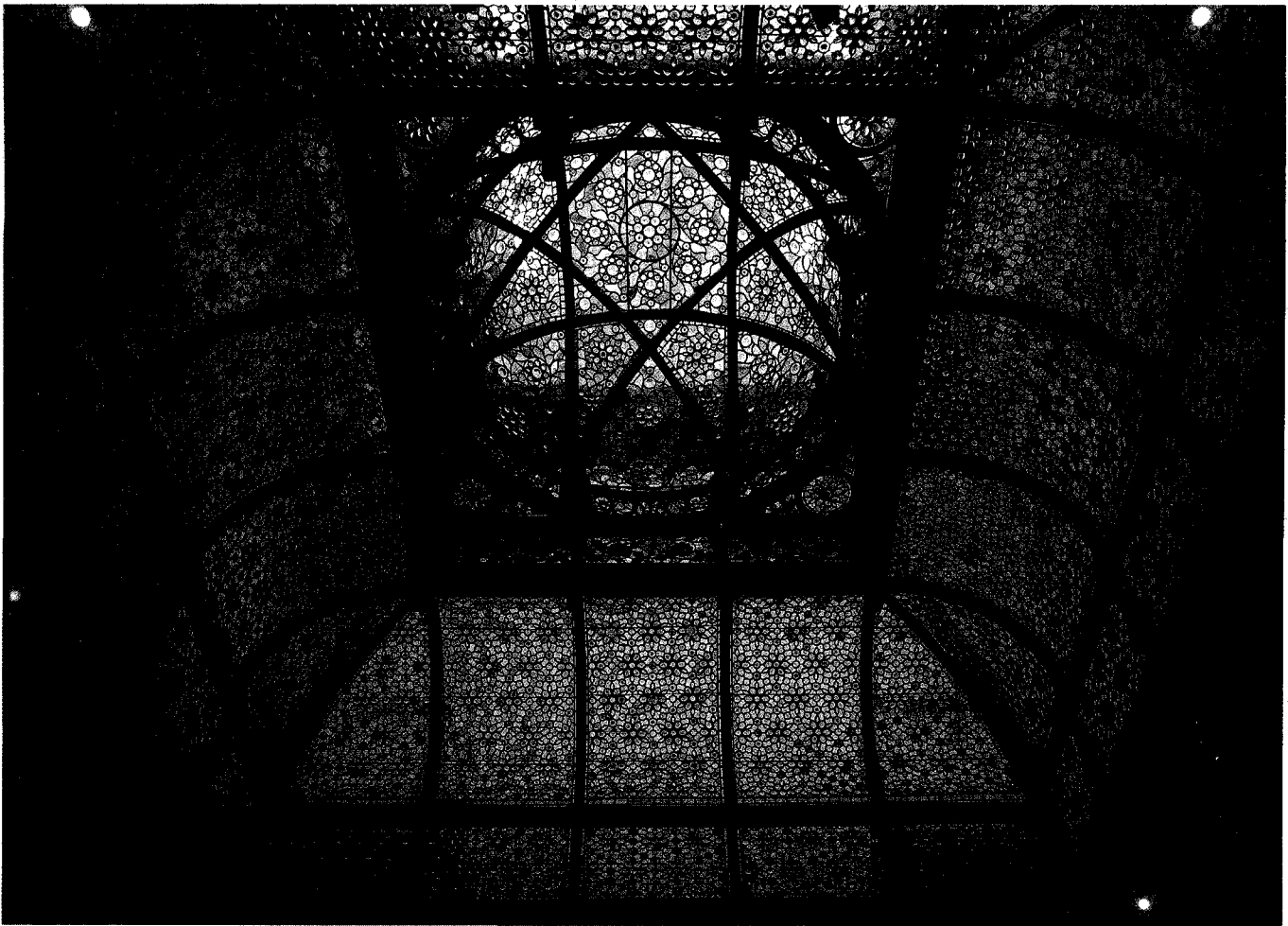


**◀ Ethel Swire,
telephone operator**

"I like handling a gun. I like wearing it. I like feeling a gun next to me. I'm a member of the Chelsea Gun Club, and I just love target practice. I come to the range every Saturday and I'm beginning to feel like one of the boys.

"If I carried a gun it would give me more protection, but I don't have any intention of applying for a carry permit, because I don't stay out late at night. I have a premises permit. When I applied for it, they didn't ask me why I needed it. I have a .38 on a target and a premises permit.

"I've never been in a situation where I thought I would have to use my gun, thank God! I think I'd faint if someone came into my apartment with a gun and threatened me . . . I don't think I could use it." ■



Arty: Governor Samuel J. Tilden lived on Gramercy Park. His home and dome now belong to the National Arts Club.

Upward Nobility

By John Tauranac
Photographs by Dave Sagarin

"...The landlord says your ceiling must be white. But imagine glorious patterns overhead. Imagine a ceiling of stained glass!..."

The landlord tells you about some arcane city law that requires your ceilings be white, so white they are. But imagine glorious patterns overhead with rooms bathed in roseate hues. Imagine a ceiling of stained glass!

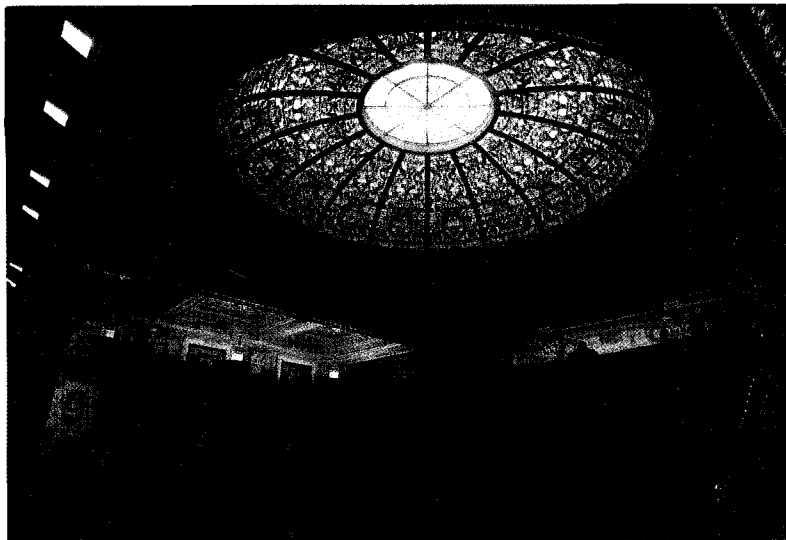
Here are nine relics of a truly gilded age, some of New York's most beautiful examples—more beautiful, we think, than the old-timer at Rosoff's Restaurant and the newcomer at the Playboy Club ...than the new installations of vin-



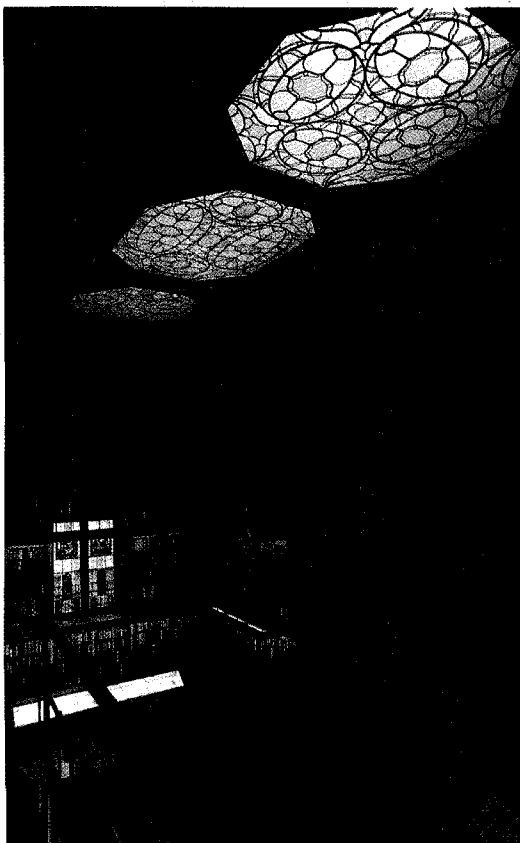
Trading post: Great Hall at the Chamber of Commerce.

tage glass at Maxwell's Plum and Dave Wolf's . . . than the ceilings in sore need of better lighting at 440 Riverside Drive and at the old Emigrant Savings Bank.

Everywhere we went, we found people who take great care of their ceilings and pride in their existence: the elevator man at the Chamber of Commerce, the manager at 555 Edgecombe Avenue, the guard at the Appellate Division. And with good reason. Their ceilings are heavenly.



Just reward: Ceiling in the courtroom of the Appellate Division of the New York State Supreme Court at 27 Madison Avenue incorporates the seals of city and state with names of famous jurists. It is twenty feet in diameter.



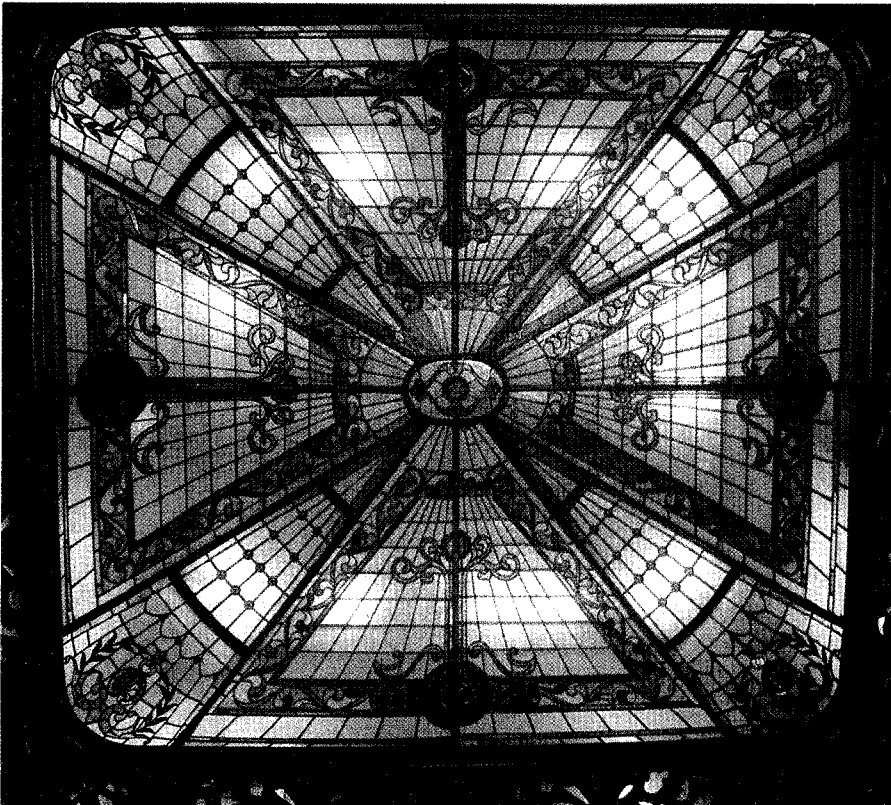
Reading light: The Morgan Library (above), at 29-33 East 36th Street, cost \$1,154,699 to build in 1906. This skylight, made of three-quarter-inch French glass per Charles McKim's decree, cost \$522.

Dime remembered: Soaring above the marble walls and enameled-bronze elevators in the Woolworth Building (right), downtown at 233 Broadway, an intricate glass-mosaic ceiling.

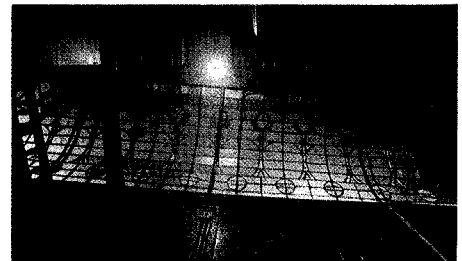




Mast appeal: Curiously, the stained-glass ceiling in the Model Room at the New York Yacht Club is about the only design element in the room without a nautical theme. Club members Whitney Warren and Charles Wetmore designed the building.



West Side glory: Parlor ceiling in an 1889 row house on West 76th Street, built by George Walgrove and formerly owned by one Murray Guggenheim and family.



Privy chamber: This dome is in the men's room at P. J. Clarke's but casts its glow over the front room so everyone can see it.



Lobbying: Dome at 555 Edgecombe Avenue, painted over for the blackouts of World War II, is now lit from behind.



150 years ago, it sealed the world's finest Scotch. It still does.

In 1824, when The Glenlivet was born, there was but one way to seal a bottle. With a cork.

And there was but one Scotch with flavor readily recognized as the standard by which other Scotches could always be judged.

Many bottle caps and many Scotches have followed.

But The Glenlivet, The Father of all Scotch, remains unchanged. Still made in Scotland's oldest licensed distillery, it is still the world's most expensive premium 12 year old Scotch.

And it is still sealed with a cork.

**The
Glenlivet**
The father of all Scotch.





No. 1 scofflaw:
This car, registered to a diplomat of Guinea, amassed 526 tickets in eight months. Altogether, diplomats pick up 250,000 summonses each year.

How to Unclog Midtown Traffic

By William H. Whyte

“...Who are the culprit parkers? We checked on every parked vehicle from 34th to 59th Street, Third Avenue to Seventh ...”

It's the horns first: incessant, irrational beeping, born of the frustration of being frozen in traffic, of panicking about being overheated smack in midtown.

If you're walking, you notice the air. You can almost taste it—fumes from trucks and buses mostly. You know you are breathing poison, and when you skirt a bus, you instinctively hold your breath.

Crossing the avenues is riskiest. On Third, Lexington, Park, Madison, and Fifth, drivers ignore traffic signals and maneuver for inches—red lights and pedestrians be damned. On Sixth, the traffic seems suspended in aspic. No motion at all.

Already New York City's midsection has the slowest driving speeds of any major city in America, the longest truck delivery times, the most enduring short taxi rides. Buses stand immobile, like so many tanks left behind by a retreating army. Their red brake lights never go out.

If you want to know who's fouling up our traffic, look at the curb. The signs say NO PARKING ANYTIME, NO STANDING ANYTIME. And the spaces beside those signs are full of cars. Look at the license plates: DPL, FC, MD, NYP, and various state- and federal-government license plates. They are the ones fouling up midtown streets—a small group of privileged people who pay nothing, hog all the space allotted them and more besides, and ignore tickets when they do get tagged.

Their leverage effect is tremendous. They are not great in number: The core group of street parkers causing the damage is about 500 at a time. But they are deployed at the most jam-sensitive points. They provide the base; the law of probability does the rest. An extra double-parker or so, another truck-trailer, and the whole lane of traffic comes to a screeching, honking halt.

The city has virtually decreed this situation. Four years ago, the city and state promised to cut down the park-

ing and clean up the mess. They haven't because officials have been horrified at the prospect. Midtown without parking? Economic disaster! They did make a single change in midtown: Daytime meter parking was eliminated and daytime parking was put off limits to ordinary citizens, thereby providing more space for DPL's, FC's, NYP's, MD's, and government plates. The congestion got worse.

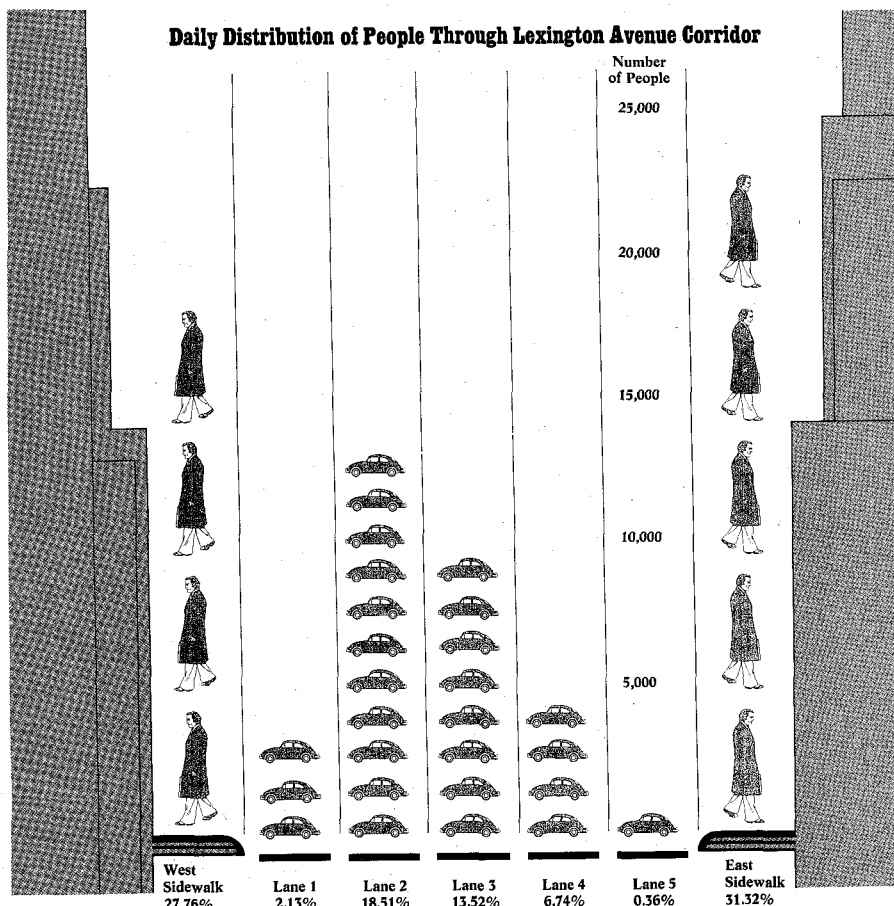
What Our Study Showed

This summer, the city received \$185,000 in state and federal funds to learn the various causes of the city's parking problems. That study should be completed sometime next year. But in the thought that a modest study now might be of help, I enlisted the aid of fourteen Columbia students and set out to check every vehicle in the square mile between 59th and 34th streets, from Third Avenue to Seventh Avenue. Between 9:30 A.M. and noon on Oc-

“...Retailers believe curbside parking means a high customer turnover. That’s a myth. Most people park three hours or more...”



Cornered: The man in front of the boutique rents four square feet of sidewalk at \$400 a month for his wig stand. The DPL Mercedes, which habitually parks illegally by the curb, would have to pay \$20,000 a month at the same rate.



Spaced-out: Each day over 40,000 pedestrians use Lexington Avenue sidewalks between 57th and 58th streets. Triple the space goes to vehicles which carry only 29,000 people—mostly on only two of the five lanes, because of illegal parking.

tober 21, we plotted the location of every parked vehicle and noted its license number, any special identifying marks, whether it was parked legally or illegally, and whether it was ticketed. To check on repeaters, I’ve made periodic sightings over a two-month period.

Here is what we found:

□ On every single street and avenue, at least one lane was closed to traffic by parking.

□ Half the vehicles were parked illegally. Special-privilege cars led the pack. In addition to hogging the space specifically allotted them, they took a good share of any other curbside space, often showing a partiality for fire hydrants.

□ Not very many cars were doing the blocking. On 36 miles of streets, we counted a total of 1,436 parked cars, 274 taxis, and 2,321 trucks. Total vehicles blocking lanes: 4,031. Cars predominated on the avenues, trucks on the crosstown streets.

□ On the avenues, most of the parked cars were special-privilege: 384 of 756. DPL’s and FC’s led with 250 cars; next were NYP’s, with 70, and MD’s, with 30.

□ Third Avenue is virtually a parking annex for DPL’s, with an almost solid stretch between 43rd and 49th streets. Smaller clusters are located at

The City's Privileged Characters

There are, in this city, 127 special-parking locations (some as long as a city block) for the United Nations officials who get diplomatic license plates (DPL's) and consular officials who get foreign-consul plates (FC's). But these gentlemen don't bother cruising around looking for those spaces—they can park anywhere with impunity. And immunity. They can be ticketed, but they can't be hauled into court. And so they tear up their tickets and go on blocking driveways and fire hydrants, parking in bus zones. The star sinner of the diplomatic corps is the Soviet Union, which received—and ignored—6,509 summonses between March and October of this year.

As for the other 148 missions to the U.N., most received hundreds of summonses in the same period. The grand total runs about 250,000 a year. Three had commendable records: Bangladesh (only two), Ireland (only five), and El Salvador (only ten). And, once in a while, there's some evidence of responsibility. Back in March, 1975, the Parking Violations Bureau received a check for \$280—the French Consulate's payment for seven tickets picked up by one consular driver. The driver, the bureau reported, was punished "*très sévèrement*."

Diplomatic cars *do* sometimes get towed, and the offending officials do have to go down to the docks to claim them. While they get their cars back without paying the ticket or the towing charge, they pay, at least, in wasted time and inconvenience.

Special Plates and How to Read Them

License Number	Translation
DPL-1 through DPL-999	Diplomat (1,595 plates allocated in New York State). Owner may park anywhere without paying ticket.
1-DPL through 999-DPL	
1-DPL-11 through 4-DPL-99	
1-FC through 926-FC	Foreign consul (676 plates allocated in New York State). Owner may park anywhere without paying ticket.
NYP	New York press (2,500 plates in New York State). Owner may park in 85 special NYP parking areas in the city.
MD, OP, DDS	Medical doctor; osteopath; doctor of dental surgery. Cannot park where No STANDING or No STOPPING signs exist, but can park in No PARKING spaces adjacent to a hospital or clinic for up to three hours. While making house calls, MD's and OP's can park for up to an hour in No PARKING spaces.
JNY, JUS, USJ, SCJ, JCC, JSC, JCA, JCL, FCJ	Judge, New York City civil or criminal court; judge, U.S. Customs Court; United States judge; Surrogate Court judge; judge, county, customs, or city courts outside New York City; judge, State Supreme Court—Appellate Division; judge, Court of Appeals; judge, Court of Claims; judge, Family Court.
USSenate	U.S. senator
NYSenate	New York State senator
NYAssembly	New York State assemblyman
DA	District attorney

Vanity Plates (No Privileges Attached)

AL-1 through AL-100	American Legion commanding officers
CC-101 through CC-225	Buffalo Canoe Club
TV-1 through TV-500	Television industry
UP-1 through UP-50	United Press International
1-DP through 999-DP	Doctor of podiatric medicine
YU-1 through YU-25	Official of Yeshiva University
VFW-1 through VFW-999	Veterans of Foreign Wars

—Nancy McKeon

the key pressure points of Lexington at Grand Central and Madison at 57th.

□ Enforcement was selective. Of the 2,000 illegally parked vehicles (mostly trucks), 22 were ticketed. (Of course, this doesn't take into account cars that had been towed away.)

□ Retailers fervently believe curbside parking means a high turnover of customers. It does not—that's a myth. In one or two places a good many cars may be going in and out, but in the bulk of the places, our study of a number of blocks showed it's the long-termers who dominate. Most of the money going into meters on the edge of midtown comes from people parking three or four hours or longer.

□ The most egregious privileged-parking offender is the United States government. Its interagency and official cars are to be found at choice curbside spots all over the city. They, too, are immune to summonses. None of the thousands of unmarked cars assigned to federal employees are liable to fines even if ticketed. In 1975 the number of tickets issued and ignored by federal agencies in the city was running at a rate of 6,000 a month. The unpaid fines added up to \$2.7 million that year.

In addition, there are more than 10,000 federal undercover cars that operate in the city on any given day, and they racked up another 6,000 tickets a month—an additional \$3.3 million in unpaid fines.

Ordinary parkers, obviously, don't get the same treatment. Unpaid tickets can result in suspended or even canceled registration—besides the risk of a costly tow.

On Lexington Avenue, at the start of the day, when traffic is heaviest, the traffic flows easily. Cars will be going as fast as the lights allow—25 to 29 mph. The same is true on other major avenues. Even on Fifth, with all those express buses, the going is fairly easy.

Then it happens. One illegal or privileged parker arrives. A truck stops in the bus lane. Another parker arrives, then a double-parker. It takes only a few cars, but by 9 A.M. two of the five lanes on the avenues are blocked, and at least one lane on each of the cross-town streets. Tracking the flow with time-lapse cameras, I've found that three quarters of the traffic is carried by the two lanes in the middle of the roadway. Of the other three lanes, one is used mostly for parking, another for double-parking, and the bus lane for bus stopping and still more parking. Unfortunately, because of their stopping and pulling in and out, parkers cut the capacity of the adjoining lane by as much as half. This is why bus drivers don't stick to one driving lane. They are as chary of being mouse-

Wodka Wyborowa. Pronouncing it is only half the fun.



*Wodka is different.
Its distinctive, icy taste is from
Poland. From the 15th Century.
And since then, Vodka lovers
have become Wodka lovers.*

*Wodka Wyborowa (Vib-a-rova)
from Poland. Instead of Vodka.*

Imported by Schenley Imports Co., N.Y. 80 Proof and 100 Proof © 1977.

The Haitian Invitation.

A Haitian vacation is a total experience...an unforgettable adventure in a friendly, magic country.

The Haitian ambience is a montage of spectacular sights...sensuous sounds...tantalizing tastes and smells.

This winter, accept the Haitian invitation to a very special holiday, offering hotels, ranging from unbelievably low prices to unsurpassed elegance...luscious French and Creole cuisine...Haitian rum and rum liqueurs; all in a setting of multi-colored mountains, lush forests, or beaches which outdo Hollywood's version of a tropical lagoon.

Discover renowned artists, talented sculptors and craftsmen and shopping values galore.



Enjoy voodoo and unique native entertainment, the fun of carnival and the excitement of a cockfight or a sophisticated casino. Then there's fishing, sailing, scuba diving, tennis and such incomparable historic sites as the famed Citadelle.

Most of all, you'll come to know warm, hospitable people, who love visitors.

All this at prices that encourage you to buy more and do more than anywhere else in the Caribbean.

Take a Haitian vacation—you'll be glad you did.

See the travel agent, or send coupon for brochures and new 68-page Visitors' Guide.

Haiti Government Tourist Office
30 Rockefeller Plaza
New York, New York 10020

Please rush information on my Haitian vacation.

Name _____

Address _____

City _____ State _____ Zip _____

NM

haiti
Le Grand Value.

trapped as anyone else, and much prefer the middle lane for making time.

Now consider the rest of the right of way—the sidewalks. Over the years they have been narrowed to make more room for cars. On Lexington, in midtown, they have shriveled to twelve and a half feet, but only part of that is for walking. The rest is clotted with poles and posts, concrete trash containers, signs, floral displays, leather-belt racks, hawkers, and hookers. And the pavement is pocked with holes, gullies, and puddles of water that are semi-permanent. The walkway, such as it is, rarely has an effective width of more than eight feet. Just north of Lexington and 57th, the east sidewalk in effect narrows to about six feet.

Yet through these doorway-wide slots pass an astonishing number of people (see graph, page 48). Between 8 A.M. and 6 P.M., some 44,000 people traverse the two sidewalks. It is a

The Worst Scofflaws

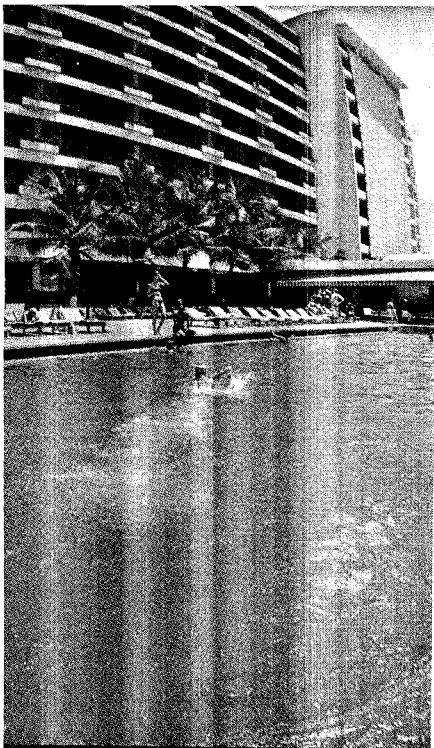
(March through October, 1977)

By Car	Unpaid Tickets
4-DPL-31—Guinea	526
378-DPL—Guinea	525
4-DPL-27—Arab Emirates	448
250-FC—Argentina	447
577-FC—Nigeria	428
905-DPL—Sudan	428
390-DPL—Guinea	415
4-DPL-19—Ukraine	415
1-DPL-95—Philippines	414
DPL-492—Venezuela	410
By Country	
Soviet Union (mission)	6,509
Israel (consul)	4,811
Nigeria (mission)	3,197
Israel (mission)	2,994
Ghana (mission)	2,958
Turkey (mission)	2,890
Guinea (mission)	2,622
Uganda (mission)	2,547
Yugoslavia (mission)	2,308
Bulgaria (mission)	2,223

great display of technical skill. And an efficient one. The pedestrian uses space far more economically than vehicles do. During the same period that 44,000 people pass Lexington and 57th on foot, only 29,000 pass in vehicles. Buses constitute only 4 percent of the vehicles but carry 37 percent of the people. Cars carry relatively few. The average is 1.6 passengers per car; the bigger the car, the fewer people carried.

The flows are almost in inverse proportion to the space allocated: 50 feet for the vehicles, half that for the pedestrians. In slightly less exaggerated form, the same is true of midtown as a whole. Most of the people travel on foot; most of the space is for vehicles.

Despite all the traffic jams and dodge-



The Spanish Colonial charm of the landmark Condado Beach. The newer than tomorrow sizzle of La Concha. These two contrasting hotels are nestled on one of San Juan's most beautiful stretches of beach. Near (but not *too* near) both old and new San Juan.

Condado Beach. La Concha. Whichever you pick, you get your pick of what the other offers.

And our offerings include jumping bars, a casino, tennis courts, floor shows, al fresco or indoor dining — a unique activities program, too.

CONDADO BEACH- LA CONCHA HOTELS

In between, at El Centro (the Cultural Center connecting the hotels) there's folk ballet, folk music, local artists and craftspeople — a chance to experience however much you'd like of Puerto Rican history and culture.

Condado Beach. La Concha. Together, they're everything you'll love about the island.

Sound lovely? Our Pleasure Chest package that offers a host of extras makes it more so.

For reservations call your travel agent or Hilton Reservation Service.



HILTON'S SAN JUAN



CUT OUT FOR HILTON'S SAN JUAN

Hilton's San Juan does sound lovely. I'd like to know more about the Condado Beach — La Concha Hotels and your Pleasure Chest package, too. Please send me all the details.

Name

Address

City

State Zip

HILTON INTERNATIONAL

Box 200, Bellmore, N.Y. 11710

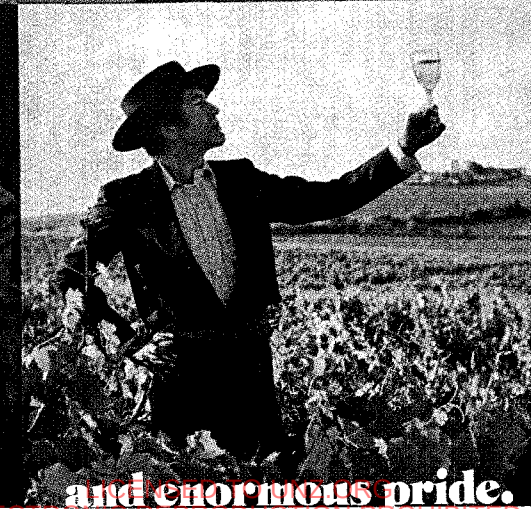
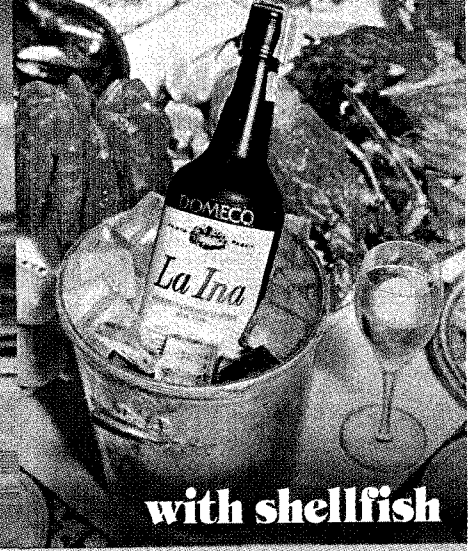
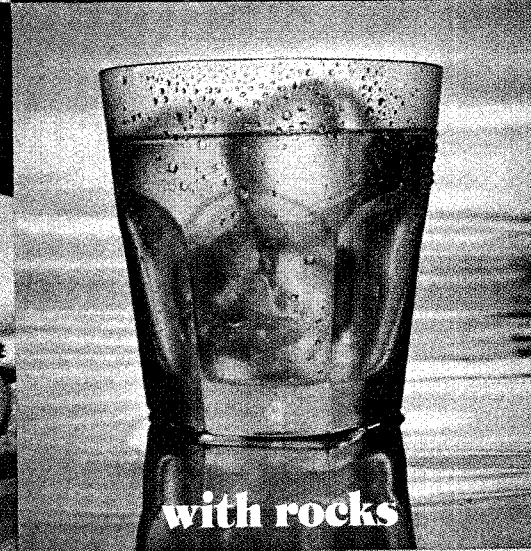
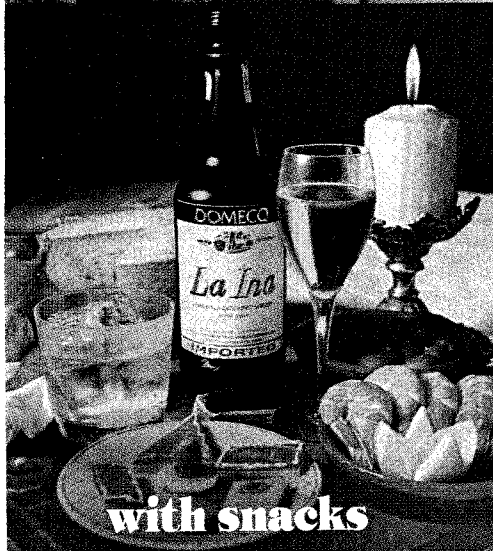
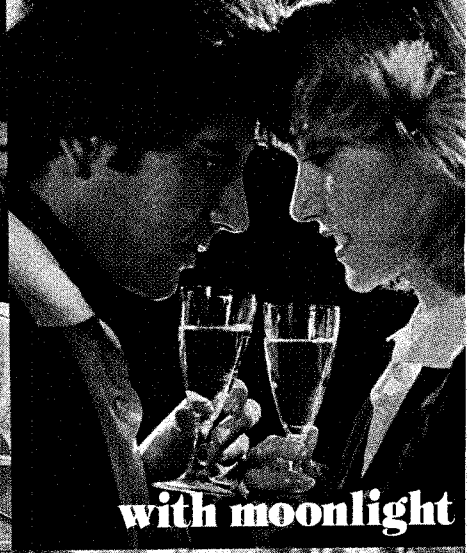
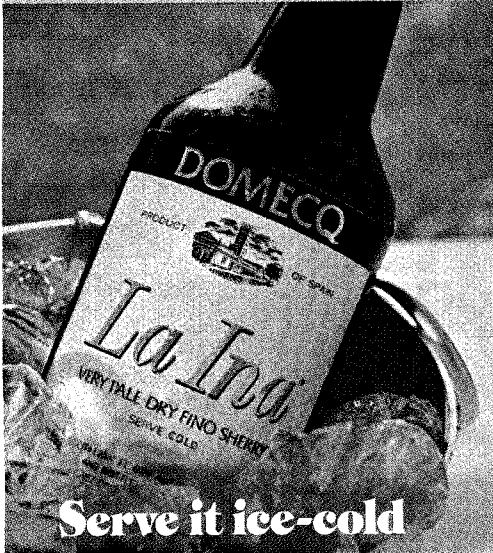
NY-12

UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

Imported from Spain by Dreyfus, Ashby & Co., N.Y., N.Y. ©1977.

La Ina

So light, it's always right.



The pride of Spain, that's La Ina. Delightful in so many ways. Before dinner, it's the ideal prelude, plain or on the rocks. It never fills you up; it just wakes your tastebuds and makes all your food taste better. The Spanish drink La Ina well-chilled, with nearly everything, and far into the night. Now you can too.

La Ina
Pedro Domecq
Produced and bottled in Spain.

ing pedestrians, there is plenty of space; but it is being used very badly. The biggest waste is the estimated 36 miles of midtown curbside parking space the city is generously donating to the special-privilege parkers.

What is the cost of all this to the city? New York is losing millions in uncollected tickets, and it could con-

Freedom of the Press

The story goes that it was the press photographers who wearied of toting their old, heavy Speed Graphic cameras around and insisted on special parking privileges in the city. Reporters insisted on parity; their editors did too. Today there are over 2,500 license-plate numbers allocated for press use, including New Jersey and Connecticut residents who work for the various newspapers, magazines, wire services, and radio and television stations cleared for NYP tags.

In midtown, there are two major areas where the press has parking spaces reserved. The largest is along the Avenue of the Americas, between 48th and 54th streets. Nearby are the offices of ABC, CBS, NBC, AP, *Time*, and McGraw-Hill. On a recent visit, we counted 27 NYP cars parked there, legally, at 10:30 in the morning. At 8 P.M., eighteen of those cars had not moved at all.

Along East 40th Street, there are spaces for about sixteen NYP cars. Between noon and 4:30 P.M. on a recent day, eleven cars did not move.

A rundown of the license plates further revealed that most of the NYP-registered cars were owned by drivers who lived out of the city—27 of 45.

If the driver of an NYP car gets a parking ticket, he or she can get the ticket taken care of by having his or her editor sign a letter verifying that the infraction occurred while on assignment. Then, through the New York Press Club, the case can often be thrown out—except for three violations: obstructing traffic, parking by a hydrant, or double-parking.

ceivably be earning revenue by putting those lanes to other use. It's absurd to assume it would be sold for commercial use, of course. But if it were, the retail price would be staggering. A few years ago, a wig seller on Lexington Avenue near 57th Street paid a store owner \$400 per month for the four (Continued on page 56)

WAR

A new album, a new single...

GALAXY



MCA-3030



Produced by Jerry Goldstein in association with Lonnie Jordan and Howard Scott for Far Out Productions.

MCA
RECORDS



White Shoulders[®]

The beautiful and lasting perfume specially created for the American woman

Evyon Perfumes, Inc.

ELECTRONIC REPRODUCTION PROHIBITED

The Baron



For me—only the best

Evyan Perfumes, Inc.



This year shopping can be as much fun as receiving.

At The Market, you can find the perfect gift for just about any life-style, ranging from cookbooks for the bachelor in the kitchen to bonbons, bath towels and a new bedroom ensemble for your mate. But that's not what makes The Market at Citicorp Center so unique.

What really makes the difference is that you can find all of these things in a cluster of shops intermingled with restaurants from nine nations under one roof in the middle of Manhattan in an exciting surrounding of architectural elegance.

This means you can make each shopping day until Christmas an entirely new experience. Start one day in an English coffee house, shop for the latest in international home furnishings in the morning, lunch in the atmosphere of a Greek village, dine on a super salad or seafood and then buy yourself a bouquet on the way home.

The next day buy a box or two of the best imported cigars for someone special, eat in Scandinavia and on your way home pick up a collection of exotic teas and coffees.

Whatever you choose, you'll have a holiday getting ready for the Holidays at the Market. The Market is located at Citicorp Center. And open seven days a week. Just look for the building with the slanted roof that has changed Manhattan's skyline.

Between Lexington and Third Avenue and 53rd and 54th Streets.



There's nothing else like it, even in New York.

(Continued from page 53) square feet of sidewalk space his wig stand occupied. A Mercedes with DPL-316 plates was habitually parked, free, a few feet away from the wig seller. It occupied 200 square feet each day. At the wig seller's rate, that space would rent for \$20,000 per month. Multiply this by all midtown parking spots and the city's fiscal problems would be over.

More conceivable would be to rent the space to all parkers—and not give it away free to certain privileged groups. If the city rented out the parking spaces it gives away, at, say, \$3 per hour, it could gross about \$35 million a year.

And Now ... the Solution

The situation is so ludicrous it has to get better. Ironically, the prime mover is likely to be a lawsuit initiated by the Natural Resources Defense Council. In response to the suit, a federal court has ordered the city to get cracking on its traffic-control plan, so the air-quality standards can be met. In the process, by giving illegal and privileged parkers the heave-ho, the city has a golden opportunity to reclaim a lot of wasted space and make midtown a much more pleasant, efficient, and competitive place in which to live and work. Here's all it has to do:

☐ Enforce the law. As it is, there can be no general daytime parking in midtown. So be it—without exceptions. If the city really cracked down with ticketing and towing, it could clear the avenues in short order. This would cut trucks' stopping time.

The city has agreed to add 150 additional meter maids to the present midtown force of 200 and to concentrate 28 tow-away trucks south of 59th Street. This should help.

☐ Eliminate special-privilege parking. What disasters would befall? The DPL's and FC's would have to walk or use buses or subways, like other people, or they could park their cars in parking lots or garages. And contrary to what you might think, there is plenty of room. At 2 P.M., when parking is at its peak, there are usually about 4,000 off-street parking places available in midtown—more than double the number of cars parked on the streets. There are, of course, diplomatic problems. Treaties will have to be worked out—most through the U.S. government, which grants immunity privileges to the missions and consulates.

But these are only first steps. Elimination of parking will make traffic flow more easily, but if nothing more is done, this boon will induce yet more traffic. By court order, the city has promised to investigate the possibility

THE GIFT OF EXCELLENCE. BEEFEATER GIN, IN ITS HOLIDAY WRAP. IMPORTED FROM ENGLAND BY KOSBRAND N.Y., N.Y. 94 PROOF, 100% GRAIN NEUTRAL SPIRITS.



Beefeater. In perfect harmony with the holidays.

“...The situation is so ludicrous it has got to get better. The city should give illegal and privileged parkers the heave-ho...”

of cutting in-bound car traffic—20 percent by 1979. Among the measures to be used are priority bus lanes, park-and-ride facilities on the periphery of the city, reduction in taxi cruising, and subway improvements.

But there is still no plan for what could be the most important step. What is to be done with the space that will be freed? It should not by default revert to privileged car owners. It should be given back to the pedestrians from whom it was taken in the first place. Here are some ways:

□ Widen sidewalks. Even where there is not much space to give back, as on Lexington Avenue, relatively small additions can make a big difference to people. If only a ten-foot strip were subtracted from the roadway and the space divided between the two sidewalks, the effective width of both walkways would be doubled.

□ Widen corners. Sidewalks get most crowded at the corners. Yet it is here, in the middle of the pedestrian stream, that most of the social life of

the street takes place. Widening the corners, furthermore, is one of the best ways to create space for truck delivery. For a possible overhaul of 86th Street, Community Board 8 came up with a plan that would add a lane's width at the corners, keeping the rest of the lane as a lay-by.

Pedestrian malls are another possibility. Where there is a very heavy pedestrian flow, it can make sense to close some streets entirely to traffic. This is already done on Nassau Street, downtown. Or, just permit bus service, as on Fulton Street in Brooklyn. The standard objections are that traffic congestion will be compounded elsewhere, undesirables attracted, shoppers driven away. History suggests the opposite. During the trial closings of Madison Avenue in 1971 there was no appreciable increase in congestion on the neighboring avenues, but many more people were out on the street, including shoppers and desirables.

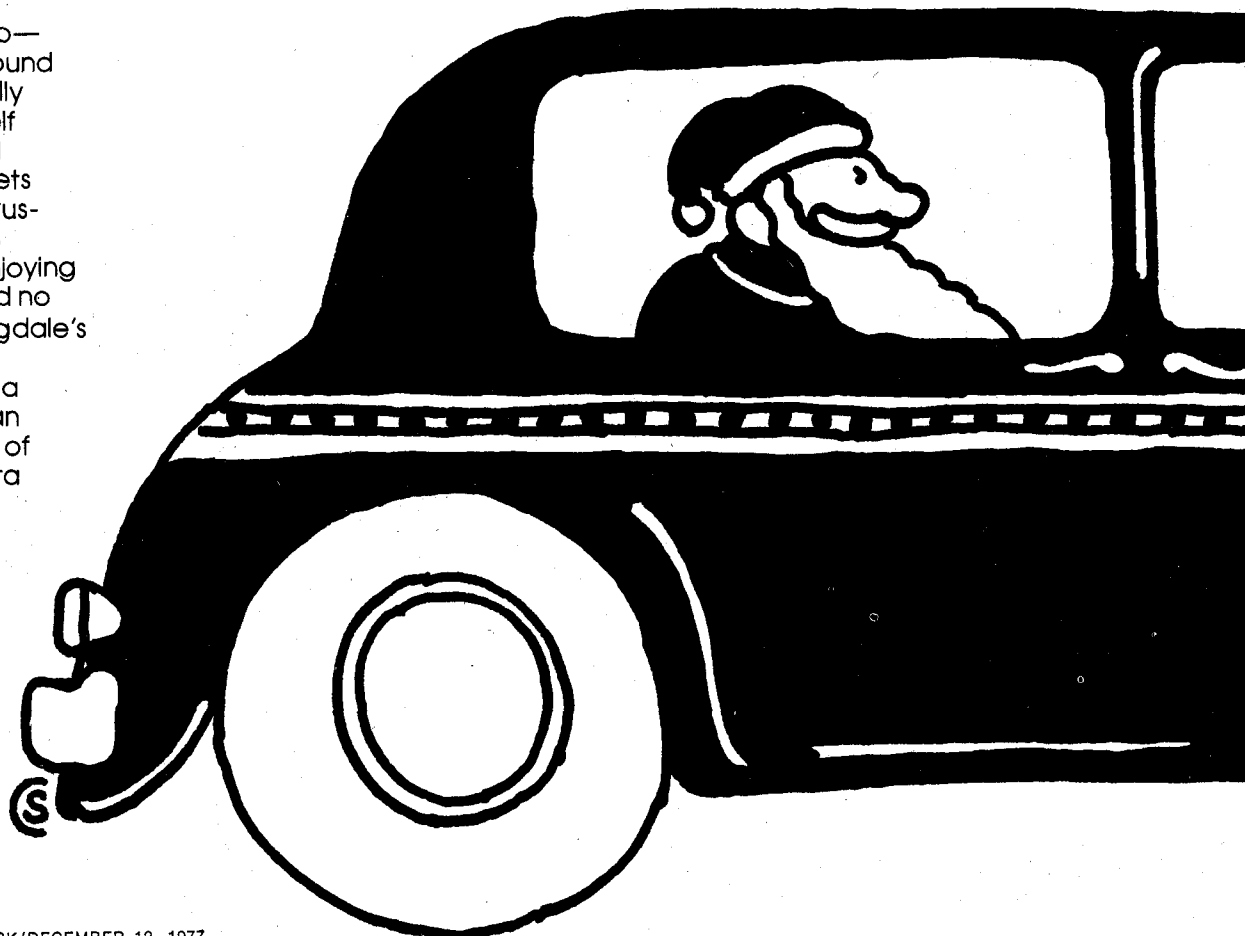
□ Create new spaces. The city has already provided a splendid demon-

stration on the lower part of the Avenue of the Americas. When the Highways Department was planning a major overhaul of it several years ago, it drew up a plan which included many small plazas and sitting places, with more streets and better lighting. There are now some delightful mini-parks that are very much liked and used. For these invaluable benefits the additional costs over and above the basic repaving were just \$400,000.

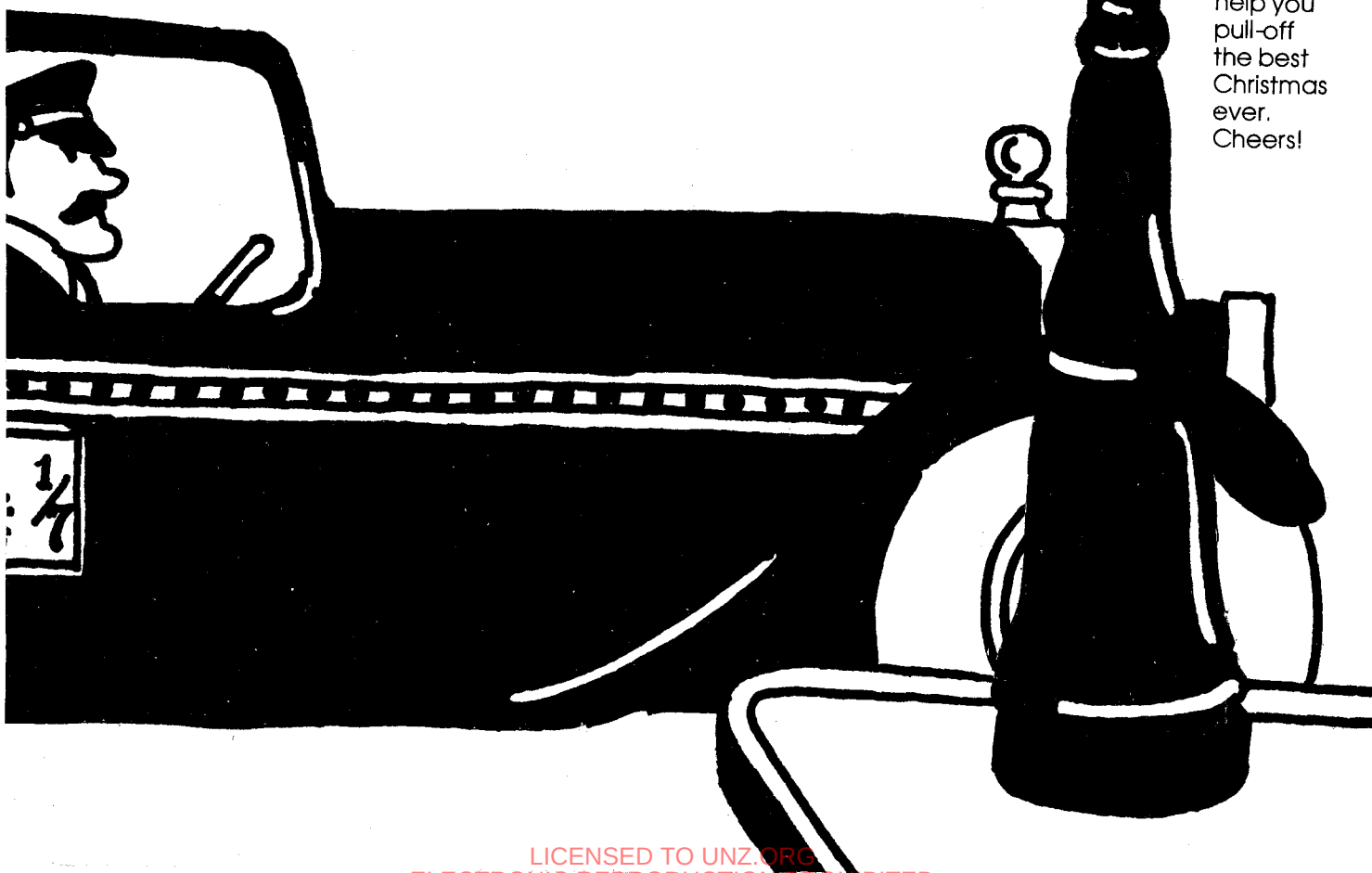
Many other midtown streets are going to have to be repaired and could be likewise spruced up. A proposal for Fifth Avenue, for example, calls for making corners into plazas and creating lay-bys for deliveries. Additional costs for the amenities would be about \$500,000. On a lesser scale there are many similar opportunities all over the city.

For even this strapped city, such plans are eminently practical; they don't require huge capital funds, and they can tangibly and quickly improve midtown—for DPL's, FC's, MD's, NYP's, and everyone else.

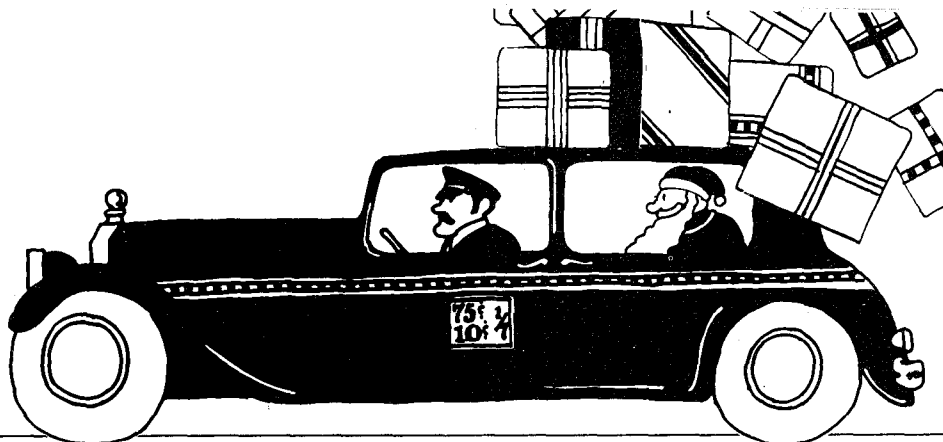
Talk about Elf Help—the hot skinny around here is that the jolly ole fatman himself has been sighted casing our Best Bets Shop on Four, perusing our Christmas presence and enjoying our expertise. And no wonder! Bloomingdale's is one glorious plum-pudding of a store. Forthwith, an 8-page sampling of how we can Santa for you this year.



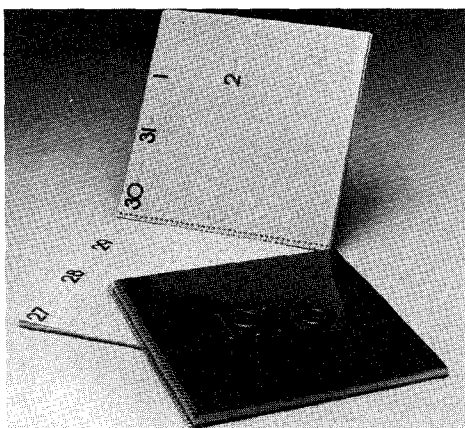
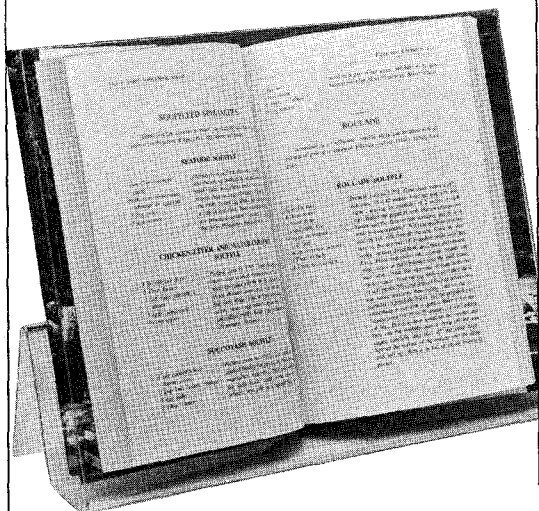
bloomingdale's best-yet best bets for christmas



to a
pull-out...
that'll
help you
pull-off
the best
Christmas
ever.
Cheers!



An open book
keeps the recipe in sight. Acrylic
cookbook holder by Aspenglas.
12½" wide, 10" high, 5" deep. 8.00.
That's Entertainment, Sixth Floor.

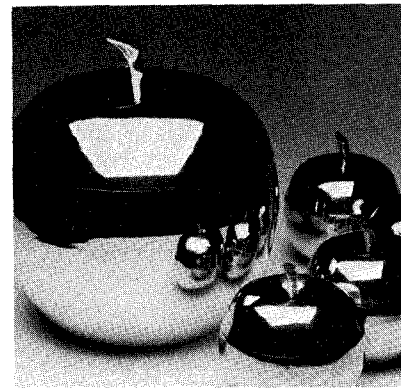
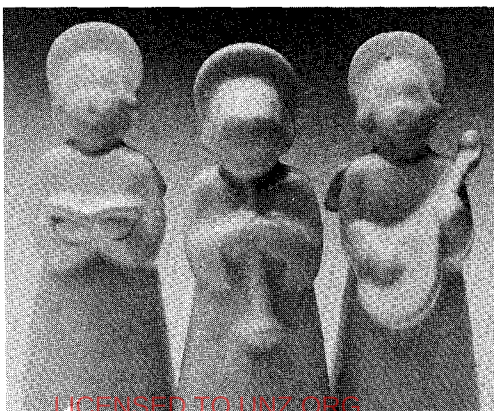
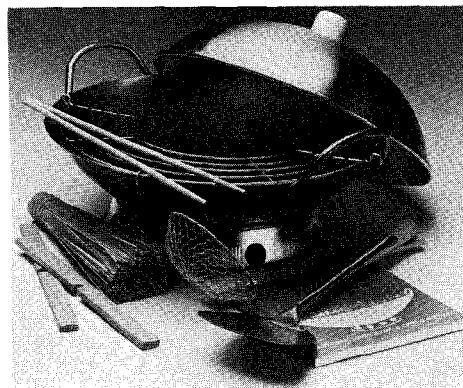


Mark time
In the 1978 Spiral Diary with chic brown
plastic cover, daily-entry spaces,
metric conversion factors and other
data. 12.00. Stationery Accessories,
Street Floor.

Shed some light
with our 5-year flashlight in chrome
finish. Up to 5 years storage capac-
ity, up to 20 hours of illumination.
No power drain when not in
use. Disposable. By ACR
Electronics. 8.00.
Housewares, Sixth
Floor.

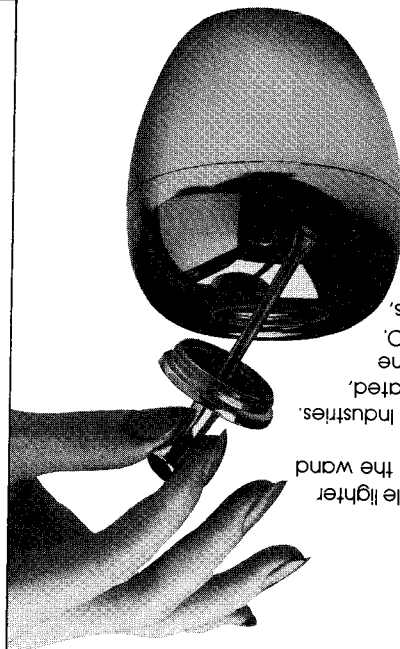


Teatime footwork
Whimsical teapot with polka dot socks, matching mugs. 4 colors. Brown, yellow, blue, black
Teapot, 15.00. Mugs. 5.00 each. Ready to walk. That's Entertainment, Sixth Floor.

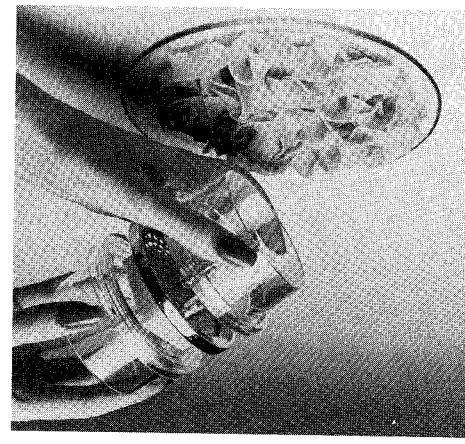


Wok of ages
Bloomindale's new, exclusive 10-piece wok set with all the essentials for wok and temura cookery, includes: 14" wok, ring, cover, spatula, skimmer, Tempara rack, scrubber, plus cooking chopsticks, steam rack and cook book. By Taylor and Ng, 29.95.
Cookware, Sixth Floor.

City lights
Our big apple lighter
pulls out. By
Westminster Industries.
24 kt gold plated,
18.00; chrome
plated, 15.00.
Modern Gifts,
Fifth Floor.

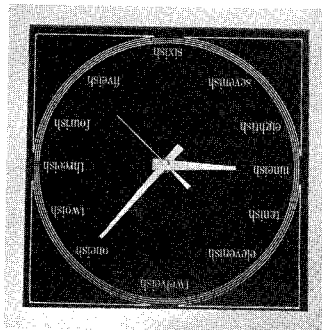


Royal Copenhagen
Regally boxed trio of angel figurines in harmony, 3 3/4" high, 19.50. Shop for Royal Copenhagen and Georg Jensen Denmark, Fourth Floor.

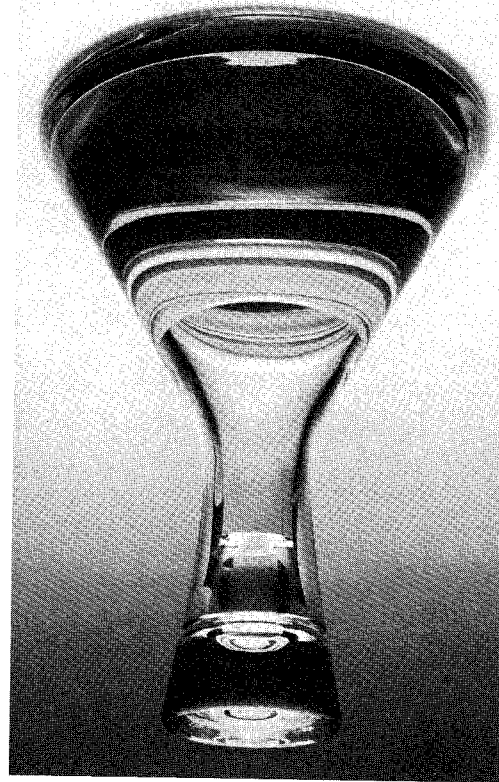


Great grating
Spaghetti mill grates and stores cheese. Perfect for table use, 25 year guarantee. By Bounds, 13.50. That's Entertainment, Sixth Floor.

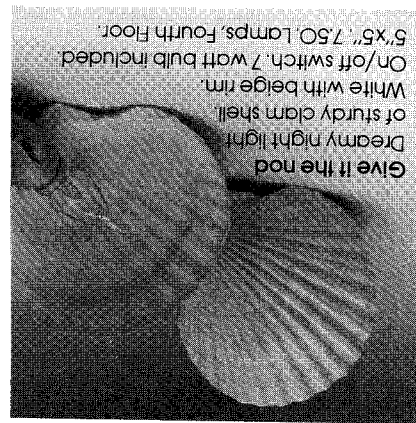
Glass with class
"Glacia" textured glass dinner set, tempered, break resistant, 4 each, dinner, soup, salad, cup, saucer. By Durand, imported from France, 16.00. That's Entertainment, Sixth Floor.



Very gift-ish
Handsome "ish" wall clock with painted white wood frame, glass face, sweep second hand. Battery operated, 11 1/4", 45.00. Clocks, Sixth Floor.



Pour it on
Lavish Gemini decanter made in Germany by Milka. Striking contemporary design, 50.00. Glassware, Fourth Floor.



Give it the nod
Dreamy night light of sturdy clam shell. White with beige rim. On/off switch, 7 watt bulb included. 5"x5", 7.50. Lamps, Fourth Floor.



Picture perfect
Porcelain frames, vertical or horizontal 'Foulard' and 'The Ritz' patterns. Terra cotta, taupe and grey, 5"x5", 15.00; 6"x7 1/8", 20.00. China, Fourth Floor.

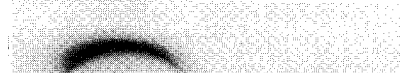


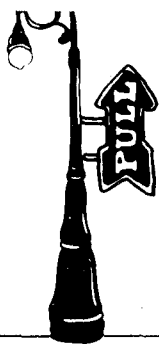
The Delta see you fresh! Cele Mirror for the or wall. Reveal to triple magnification. Looking in the mirror or c tortoise or c 10.00. Not Street Fl.



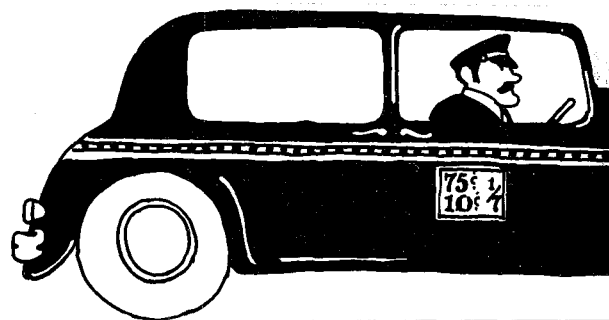
Seasoned corn
Pepper mill and shaker with stainless steel grinders. American made by Olde Thompson. Reg. 12.00, sale 10.00. That's Entertainment, Sixth Floor.

Tasteful apples
To become serving bowls. Nickel lined brass. By Hong Horizons, 10.95.00, 5", 18.00. Gift Shop, Sixth Floor.



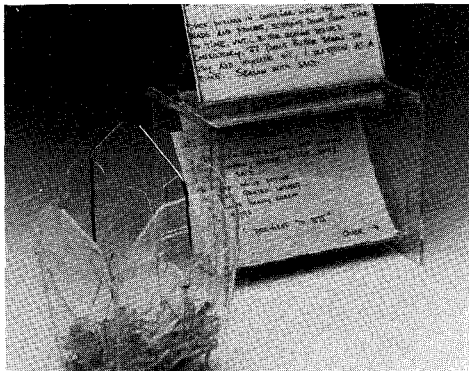


give
a
little tug
to free our
fold-out.



Stacking up

Scratch resistant Melamine 16 pc. "Stax" dinnerware. 4 each: 10" dinner plate, 8" salad bowl, 6" soup bowl, mugs. By Ingrid Ltd. 30.00. In white, yellow, blue. That's Entertainment, Sixth Floor.



For your Chinese intake

Acrylic take-out container by Two's Company. Small, 7.00. Large, 14.00. Lucite recipe holder by Aspen Glass. 3x5", 9.00, 4x6", 13.00. That's Entertainment, Sixth Floor.

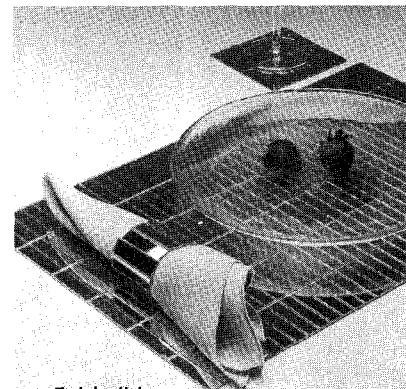


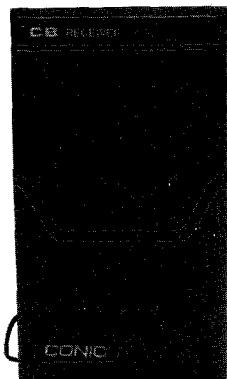
Table this

Mosaic mirror set up to feast your eyes. Designed by Barbara and Richard F. of Tomorrow Designs. Placemat, 15.00. Coaster, 4"x4", 1.50. Napkin, 2" wide, 1.50. Linens, Seventh Floor.

CB buffs, listen

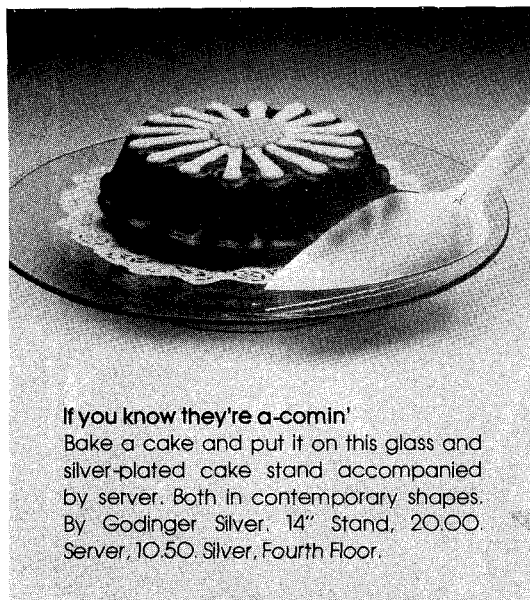
Our Conic CB receiver in compact, totatable pocket size. Fits over car visor. 40 channels. 15.00.* Optional battery, 1.60. Radios, Sixth Floor.

*Written warranty available.



"Sesame Circus" beddy-buy

The lovable moppets on Burlington's no-iron Lustersoft™ of rayon, polyester—one multi-color combination. Twin-sheet, fitted of flat, reg. 8.50, 6.99. Standard case, reg. 3.75, 3.25. Matching machine washable reversible quilt of polyester fiberfill, twin size, reg. 40.00, 35.00. Sheets, Seventh Floor.



If you know they're a-comin'

Bake a cake and put it on this glass and silver-plated cake stand accompanied by server. Both in contemporary shapes. By Godinger Silver. 14" Stand, 20.00. Server, 10.50. Silver, Fourth Floor.



Whatever's your game

Dry out after it with our new cotton/polyester athlete towel in a tennis ball container. "Star" or "Tennis Ball" pattern. White with red and black. 16"x26". By Barth & Dreyfus. 5.00 each. Towels, Seventh Floor.



For clean greens

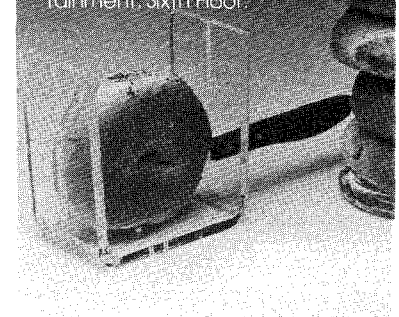
Zyliss spin-washer for salads, seafood, fruit. Take it apart and you've a collander and serving bowl. By H.O.A.N. Products. White and orange. Reg. 15.00, now 12.95. Housewares, Sixth Floor.

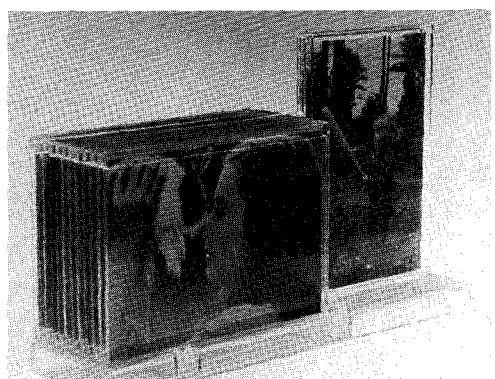
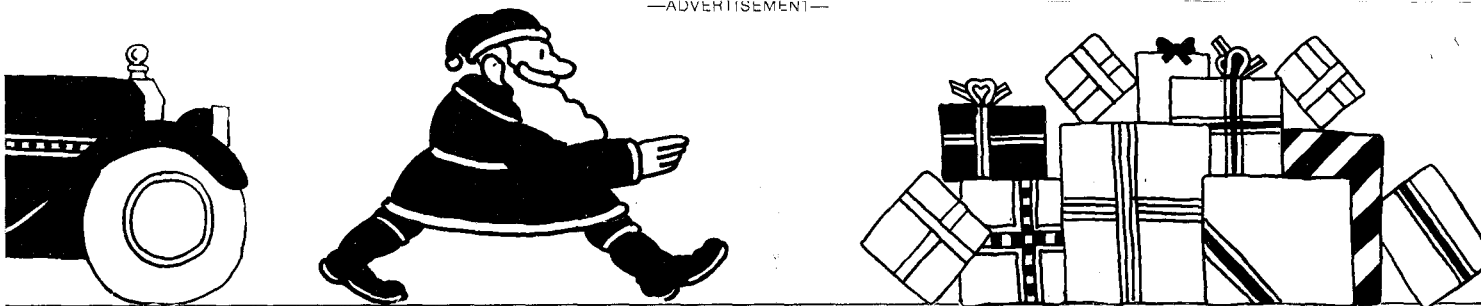
The butler does it

Holds six well stacked bagels. Clear Lucite. By Soovia Janis. 5.00.

No matter how you slice it

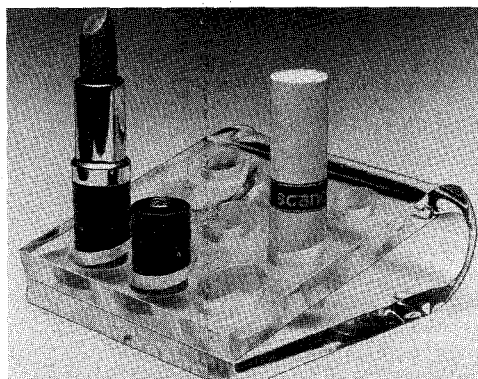
Bagels come out perfect with this Plexiglas slicer. Dishwasher-safe. By Soovia Janis. 5.00. That's Entertainment, Sixth Floor.





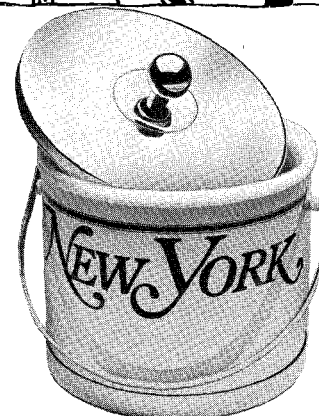
Frame-up

Flipper photograph holder of clear Lucite. Displays up to 24 of your vertical or horizontal 3x5's. 7.50. Stationery Accessories, Street Floor.



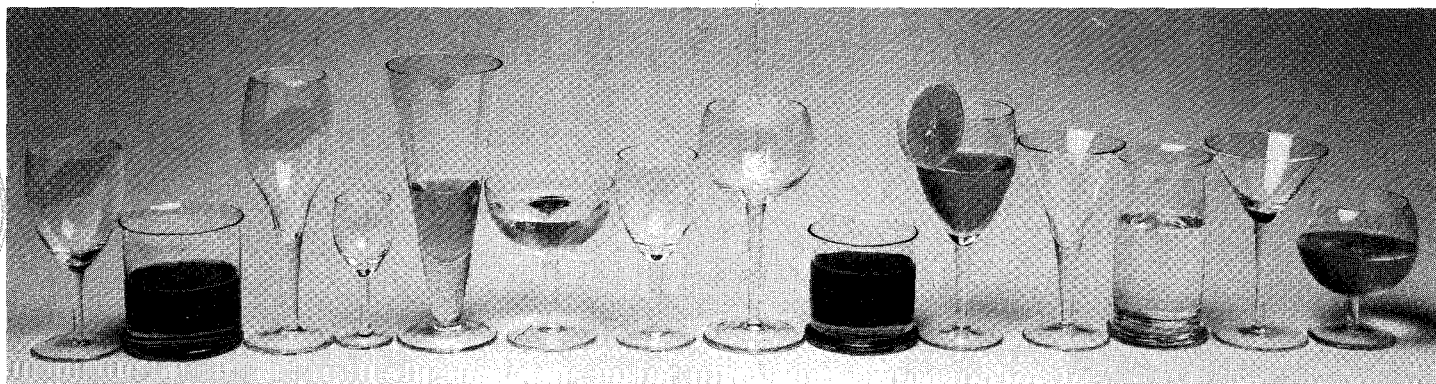
Lipstick service

Heavy gauge clear Lucite caddy in clam shell design. Holds nine lipsticks of different diameters. 4" wide, 5" deep, 2" high. By Rialto Products. 12.00. Bath Shop, Sixth Floor.



New York is cold country!

Chrome ice bucket with insignia, by Etco. 3 qts. 22.00. That's Entertainment, Sixth Floor.



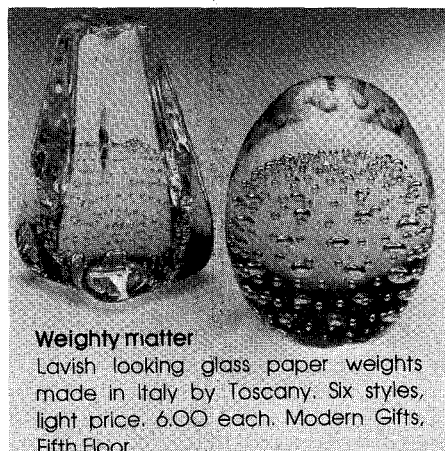
Cheers

Bloomingdale's Barware. Imported, hand blown glasses: red wine, *double old fashion, *tulip champagne, cordial, *pilsner, saucer champagne, white wine, *hock wine, *single old fashion, goblet, sherry, *hiball, *cocktail, brandy. Set of 6, reg. 18.00, now, 13.50, *set of 6, reg. 24.00, now 18.00. Glassware, Fourth Floor.



Who to voodoo?

Dark-humored friends will love this. Stuffed Voodoo doll, marked for pin-sticking. 3 styles by I.P. Marketing. Red, blue, green. 7.50 each. Modern Gifts, Fifth Floor.



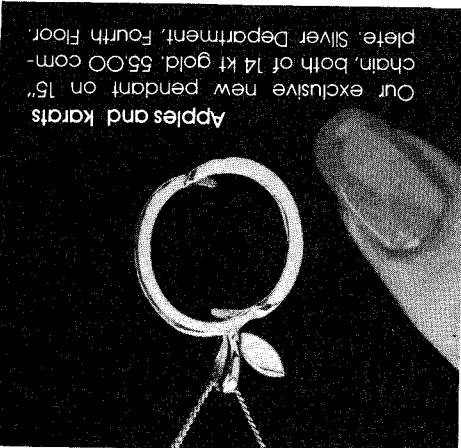
Weighty matter

Lavish looking glass paper weights made in Italy by Toscana. Six styles, light price. 6.00 each. Modern Gifts, Fifth Floor.

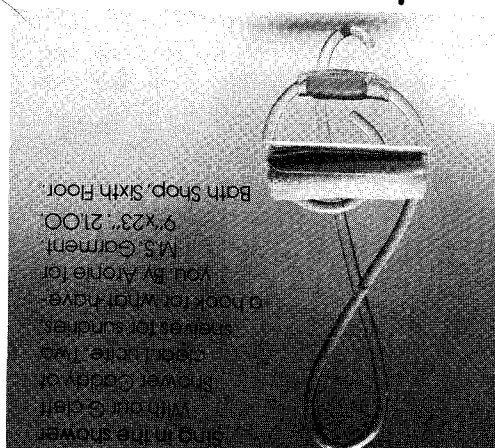
If you find you can't come in just call us at (212) 355-5900 and we'll see to it your gifts are wrapped, sent and arrive by Christmas. But call soon (before December 19th)—it takes time to Santa.

bloomingdale's

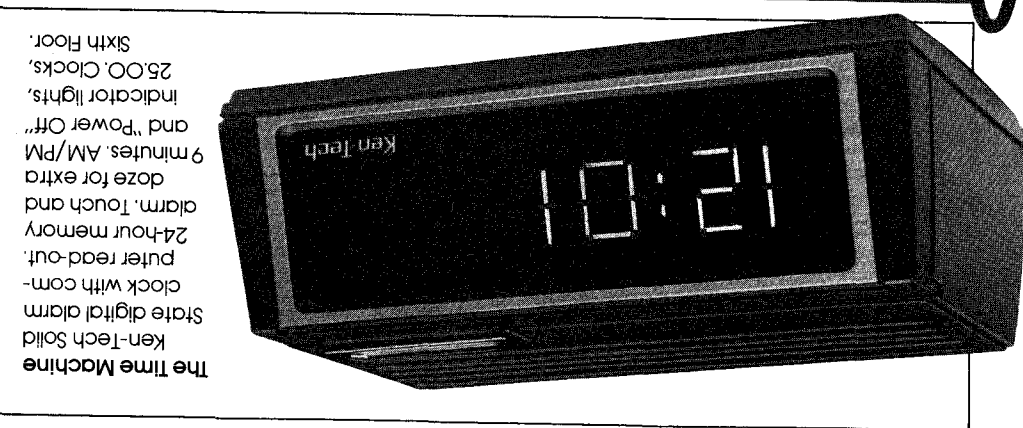
boomlingdolls



Apples and karats
Our exclusive new pendant on 15" chain, both of 14 kt gold, \$55.00 complete. Silver Department, Fourth Floor.



Sing in the shower
With our G-clef Shower Caddy of clear Lucite. Two hooks for shampoo, you fly alone for M.S. Gormen 9"x23". 21.00. Bath Shop, Sixth Floor.



The Time Machine
Ken-Tech Solid State digital alarm clock with computer read-out. 24-hour memory alarm. Touch and doze for extra 9 minutes. AM/PM and "Power Off" indicator lights. 25.00. Clocks, Sixth Floor.



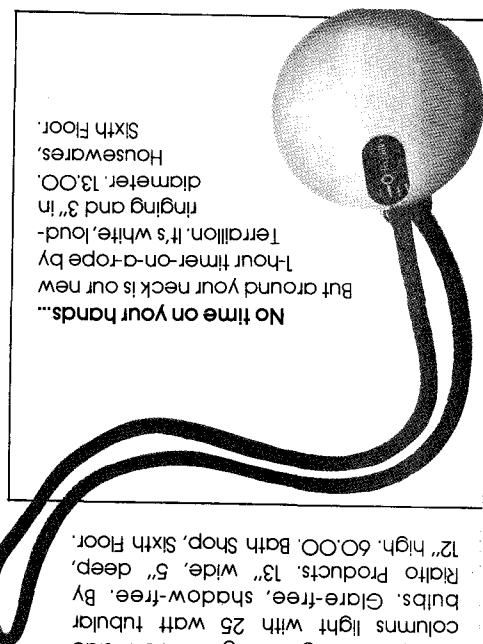
Grand scale gifting
Terrillon's precision-tested modern classic. Weighs in kilos and pounds. Easy-to-read dial. Sturdy white, navy or yellow ABS plastic, with contrasting black inset. 36.00. Bath Shop, Sixth Floor.



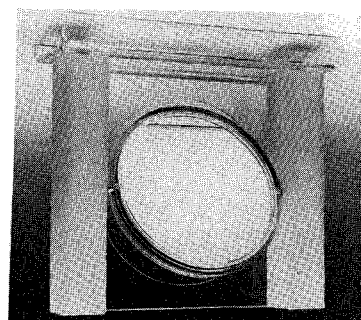
Foreign intriguer
Franz Voltage Converter kit to turn 220-volt foreign current into 110-volt. Includes 1000 watt converter and set of 4 adaptor plugs. 19.00. Electrics, Sixth Floor.



Great catch
"Les Fish" dessert plates by Fitz & Floyd celain fish. Dishwasher safe. 22.00. China, Fourth Floor.



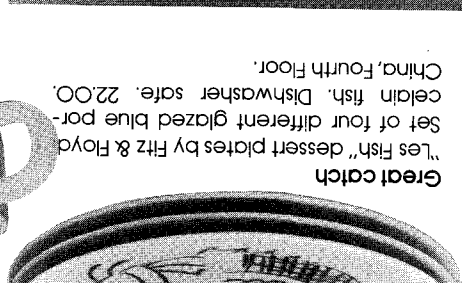
No time on your hands...
But around your neck is our new 1-hour timer-on-a-rope by Terrillon. It's white, loud-ringing and 3" in diameter. 13.00. Housewares, Sixth Floor.



Getting lit
In our lighted makeup mirror. Lucite frame rotates 7 1/2" mirror from regular columns light with 25 watt tubular bulbs. Glare-free, shadow-free. By Ridito Products. 13" wide, 5" deep, 12" high. 60.00. Bath Shop, Sixth Floor.

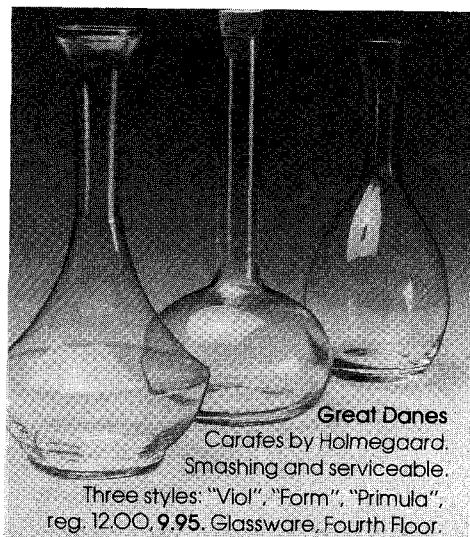


Canvas carriers
All by Celebrity. "The Dirties for X-rated books, whatever. Rubberized lining. 10.00. "Brown Bag" for small sundries. 6.00. Both in tan or navy with red and navy stripes. "Specs" for hiding your "eyes". In solid tan or navy. 3.00. Notions, Street Floor.





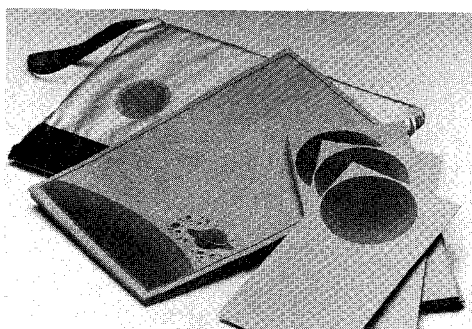
Don't forget—though we'd love to see you—if you find you can't come in just call us at (212) 355-5900 and we'll see to it your gifts are wrapped, sent and arrive by Christmas. But call soon (before December 19th)—It takes time to Santa.



Great Danes

Carafes by Holmegaard. Smashing and serviceable.

Three styles: "Viol", "Form", "Primula", reg. 12.00, 9.95. Glassware, Fourth Floor.



Paper work

"Space Case". Satin and silver zippered clutch with Star Wars spirit. Contents: 24 sheets matching foil stamped stationery and envelopes, 24 plain second sheets. 13.50. Stationery, Street Floor.

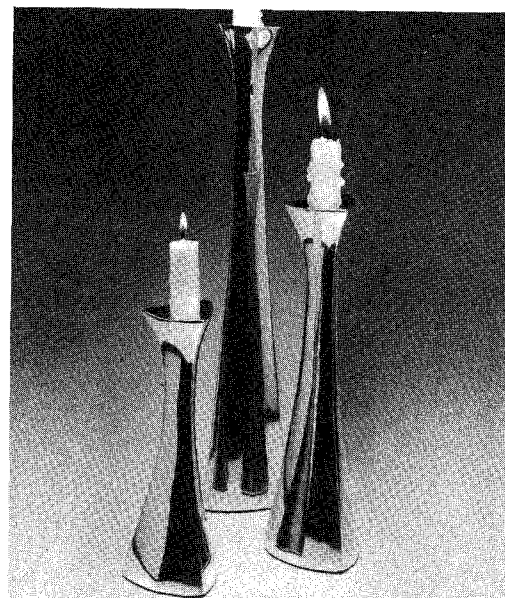
Sippin' Santa

Hand painted porcelain mugs. By Fitz and Floyd. Set of 4, gift-boxed, 20.00. Trim-a-Tree, Fifth Floor.



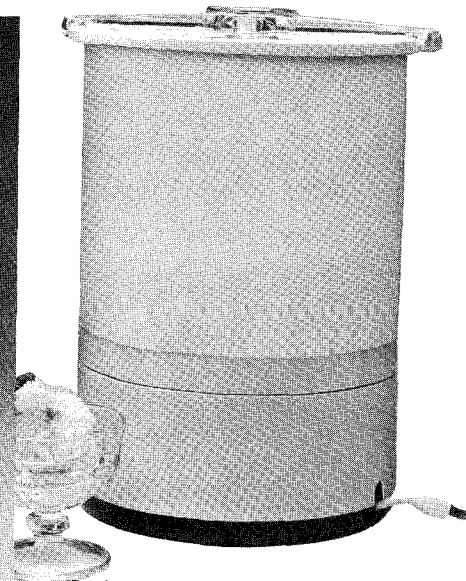
Touch of ingenious

"Gooze", a handful of oozing non-toxic gel for your playfully tactile friends. 5.00. Stationery Accessories, Street Floor.



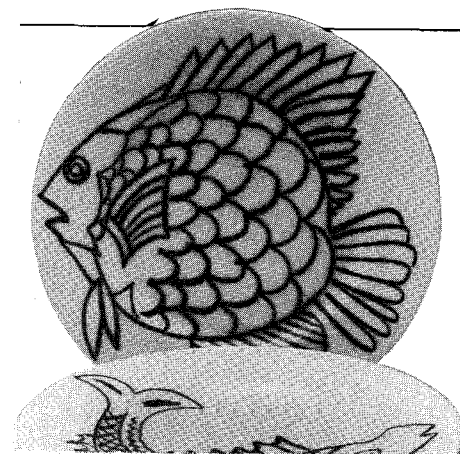
Candle pow

Exquisitely shaped candle holders, sand cast in gleaming alloy. By Nambe. 7", 22.50. 9", 25.00. 15", 30.00 ea. Silver, Fourth Floor.



Posh nosh-maker

The Waring Ice Cream Parlor makes 1/2 gallon ice cream, frozen yogurt and other goodies in 20-40 minutes. Needs only regular ice cubes, table salt. Turns off when "ready" light turns on. 40.00. Electrics, Sixth Floor.

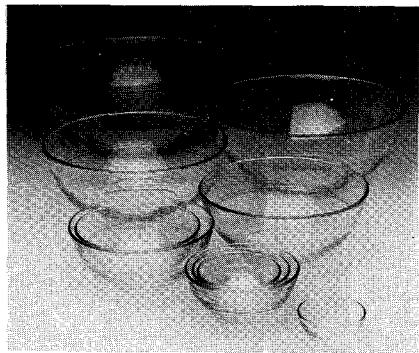


A whole stack of "Perfect Settings"

Mix-Match freezer-oven-table stoneware. Multifunctional salt-pepper cup, egg cup or candle holder. 3 coordinated colors. By Japcor.



—ADVERTISEMENT—



Winners

Our exclusive glass "Super Bowls". Freezer-to-oven-to-table. 10 pc. set, 2½" to 10½". Made in France. Reg. 15.00. **Sale 11.95.** That's Entertainment, Sixth Floor.



Full steam ahead

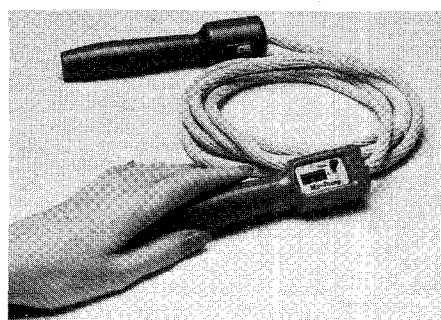
The Waring Steam Chef with attractive serving bowls. Lets you steamcook a whole meal in about 30 minutes, retains vitamins. Economical...only 750 watts. Automatic shut-off. Dishwasher safe. 45.00. Electrics, Sixth Floor.



Cook up a storm

This kitchen magician—Cuisinart® Food Processor kneads dough, chops meat, slices, grates, shreds, mixes, blends, purees—quickly, quietly. 2 blades, 2 discs.

Price-chopped to **160.00**, reg. 185.00. Electrics, Sixth Floor.



Jump Start

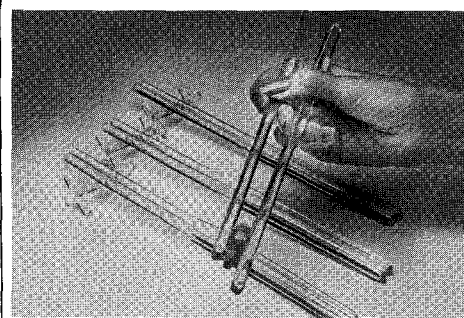
The Digital-Counter Jump Rope, records number of jumps ... and a push-button clears the counter. Adjustable rope. Light, portable. Great gift for good sports. 10.00. Notions, Main Floor.



The numbers game

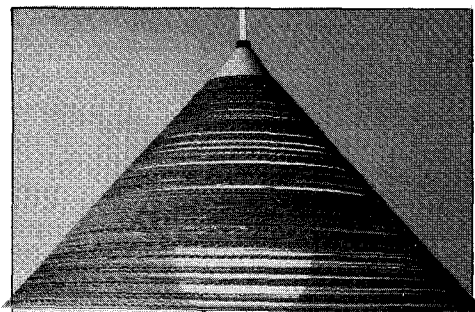
Exclusively designed Casio Micro Compact. Small-but-mighty calculator with constant floating decimal, liquid crystal display, 8 digits. ½"x1¾"x2⅝". 35.00.* Calculators, Seventh Floor.

*Written warranty available.



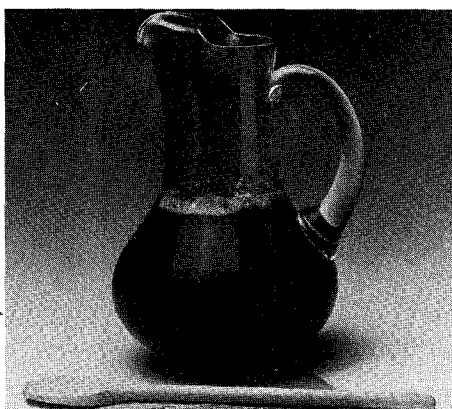
Chop slicks

Get oriented with the newest slant on chop-sticking it. They're clear acrylic. Set of 4 pairs with rests. By Two's Company, 12.00. That's Entertainment, Sixth Floor.



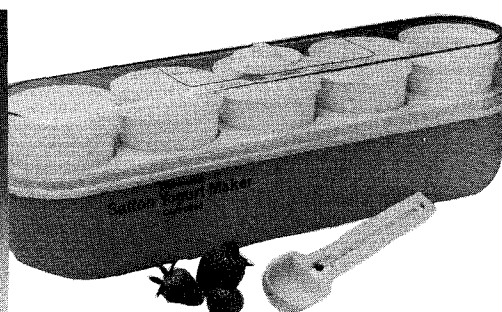
Overhead lighting

Corrugated cardboard Flute lamp, 17" diameter, 15' cord plug, pull chain socket. Optional hook for swag mounting. Takes up to 60 watt bulb. 25.00. Lamps, Fourth Floor.



They'll drink to this

Sangria pitcher with non-slip ice lip, wooden spoon and recipe. Holds 90 oz. By Riekes Crisa. 10.00. That's Entertainment, Sixth Floor.



They'll eat it up

The Salton Yogurt Maker holds 5 cups, makes 1 quart yogurt. And your own flavors, natural ingredients. Thermostat controlled. 11.00. Electrics, Sixth Floor.

bloomingdale's



A Delicious Little Cookbook Scandal

By William Bayer and Paula Wolfert

“... At least 165 recipes that had previously been published in *Gourmet* appear—uncredited—in Lady Harlech’s book ...”

In the last few weeks there have been rumblings in the food world—a world often seething with rumors and internecine quarrels—about a new cookbook that contains an inordinate number of recipes that had previously appeared in *Gourmet*. The book is *Feast Without Fuss*, published here, with considerable fanfare, by Atheneum; its author is Pamela Harlech, an American married to Lord Harlech, who was known as Sir David Ormsby Gore when he was British ambassador to the United States during the Kennedy administration. (Lord Harlech was a frequent escort of Jacqueline Kennedy before she married Aristotle Onassis.) Lady Harlech, who holds a position at the apex of London society, also happens to be the food editor of the London edition of *Vogue*.

In late August, when the September

House & Garden appeared on the newsstands, a young New Yorker named Elizabeth Schneider Colchie noticed a spread on Lady Harlech, her life-style, and her forthcoming book. Since Ms. Colchie is a food writer, it was perfectly natural for her to examine the recipes that accompanied the story. Lo and behold, she discovered that one of them, Eggplant With Ginger and Sesame Seeds, was identical to a recipe she had prepared as a contract writer for *Gourmet* in 1974. Ms. Colchie then looked further, thinking that several of the other recipes were familiar; she found that among the thirteen recipes from Lady Harlech’s book that were reprinted in the *House & Garden* piece, two others of hers (Broccoli With Pine Nuts and Capers as well as Pâté With Olives, Pine Nuts, and Prosciutto) had previously been published in *Gour-*

met. Ms. Colchie was upset, and though advised by some of her friends in the food world not to rock the boat, she began to rock it very hard.

Elizabeth Colchie must be considered the heroine of this piece, for it was her demonstration to us of parallel texts that led to our examination of every issue of *Gourmet* from 1971 through 1974, and our discovery that at least 165 recipes appear uncredited in Lady Harlech’s book. Not only uncredited to *Gourmet*, but uncredited to the various food writers in whose articles they appeared, including such luminaries as James Beard, Elizabeth Lambert Ortiz, Jane Grigson, Margaret Costa, and Evan Jones. No grant of permission was requested from *Gourmet*, and no acknowledgments were made.

And Lady Harlech is not one to be

Fanny Elssler is back.

IN MAY OF 1840, a lovely young Viennese prima ballerina arrived in New York. She electrified the city with her daring, vibrant approach to dancing. And to life.

New York and ballet have never been the same.

Now, all the exciting style and personality that marked her career return to New York. At a brand new restaurant created in her honor. Café Fanny.

WELCOME TO VIENNA.

Right in the middle of Manhattan, discover a Viennese café. With real marble floors. Mahogany. Brass. All the charm and warmth of 19th-century Vienna.

And while a piano and



violin play, discover the pastries of Vienna. Like Sacher Torte. Gugelhupf. Pischinger Torte. Or Mozart Malakoff. And of course, there's Melange with Schlag.

NEW YORK'S FINEST HOURS.

Café Fanny is open every day from 7 a.m. to midnight. Serving breakfast, lunch, dinner, supper, cocktails. And a very special Intermezzo menu. Stop by soon. And welcome Fanny Elssler back.

café
FANNY

Madison and 43rd. For reservations call 687-7115.

lax about her acknowledgments. At the front of her book she's provided two pages of them—to her mother and father and husband and friends, her typist, her editor, and to a number of society people she has interviewed for her column in *Vogue*—Lady Victoria Waymouth, for instance, and the earl of Gowrie, and Mrs. Jeanette de Rothschild, as well as such commoners as Mrs. John Hay Whitney, Mrs. Arthur Schlesinger, and Mr. Anthony West. These acknowledgments account for 37 dishes, which still leaves unacknowledged the 165 we checked on, and perhaps more.

Actually, Lady Harlech may have gotten herself off the hook by this statement in her chapter "The Importance of Being Organized": "Most of the recipes in this book are ones I have collected and used and some-

Remarkable Coincidence No. 165

To Steam Wild Rice

"In a sieve rinse wild rice under running cold water for 2 minutes and drain it thoroughly. In a large saucepan bring to a boil enough lightly salted water to cover the rice by 3 inches over moderately high heat. Pour in the rice and cook it for 30 minutes, or until it is tender but not mushy. Drain the rice in a sieve and put the sieve over a kettle containing an inch of boiling water. Steam the rice, covered with a folded tea towel and the lid, for 10 to 15 minutes, or until it is dry. The rice will triple in bulk while it is cooking." *Gourmet*,

September, 1973, page 38

To Steam Wild Rice

"In a sieve rinse wild rice under cold running water for 2 minutes and drain it thoroughly. In a large saucepan, over moderately high heat, bring to the boil enough lightly salted water to cover the rice by 3 inches. Pour in the rice and cook it for 30 minutes, or until it is tender but not mushy. Drain the rice in a sieve and put the sieve over a saucepan containing 1 inch of boiling water. Steam the rice, covered with a folded tea towel and the lid, for 10 to 15 minutes, or until it is dry. The rice will triple in bulk while it is cooking." *Feast Without Fuss*,

by Pamela Harlech
(Atheneum, 1977), page 216

"I thought they'd laugh at me."



"I go around with this group of people. They're into equipment. Turntable snobs I call them. They still believe what they learned years ago... that a manual turntable is the way to go.

So I thought they'd laugh when I started looking at a "bee-eye-cee" (actually Ramon did snicker when I told him).

For some reason my friends insist on the pain and inconvenience of changing records themselves every few minutes.

Not me. I'm into the music. And preserving my record collection.

So all I want is a turntable that's perfectly quiet... trouble-free... handles one record like a manual turntable when I want... and more than one when the occasion arises.

My turntable snob friends? Slowly but surely they're coming around.

I wonder why they're still laughing at me?"



"BEE-EYE-CEE" TURNTABLES SELL FROM ABOUT \$85 TO ABOUT \$289. FOR DETAILS AND SPECS GET OUR "5 TURNTABLES" FOLDER FROM YOUR DEALER OR WRITE US, B-I-C, WESTBURY, LI, NY 11590. ©1977 BRITISH INDUSTRIES CO. A DIVISION OF AVNET INC.

Finding the right brandy can be rough.
Unless it's this smooth.



IMPORTED
STOCK '84

The Smoother Brandy
Distilled only from the finest aged wine



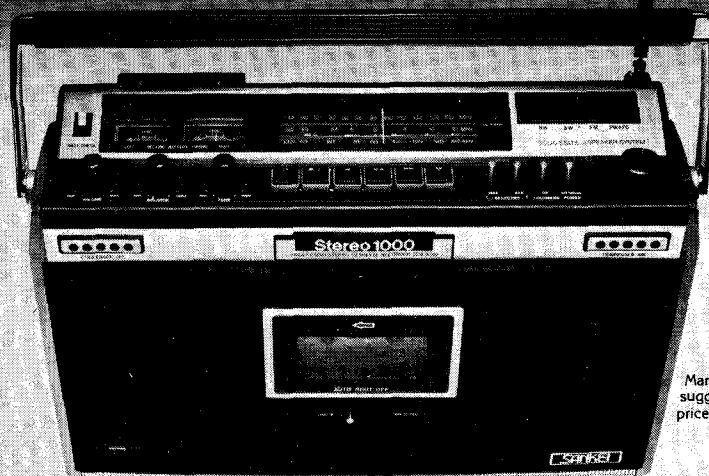
Imported by Schenley Imports Co., N.Y. Eighty Proof 40/50

The TCR-1000 by SANKEI® is more than a portable radio/cassette tape recorder. It's a complete home entertainment center that features the most sophisticated audio equipment. Beneath its elegant exterior four speakers combine to create a stereo sound backed up by 5,500 mW that can only be matched by more expensive stereo components. To insure the smoothest and most efficient tape play, the

TCR-1000 has an electronic governor that keeps wow and flutter distortion to a minimum. And, to give you clear distortion-free reception, there is an automatic frequency control switch that allows you to tune to precise FM frequencies, no matter where you are.

For more information, or the name of your nearest dealer, call our sales representative, Gilbert E. Miller Associates Ltd. (516) 433-5590 or (212) 895-0429.

looks: portable sounds: console



Manufacturer's
suggested retail
price \$300.00.

The TCR-1000 by SANKEI®

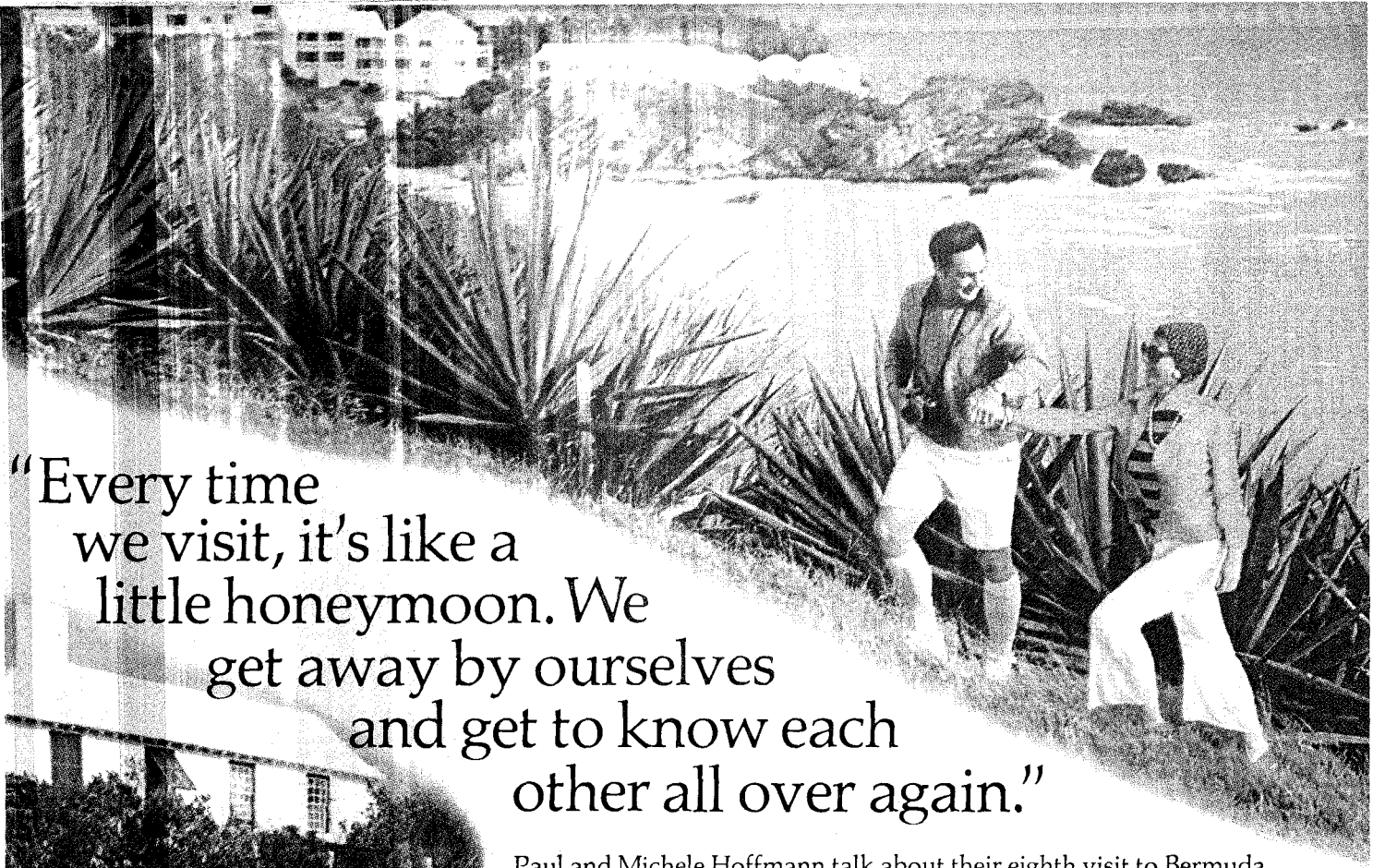
Sankei America, a division of Toshoku America, Inc., 551 Fifth Avenue, New York, N.Y. 10017

times improved upon over the years." We think it's interesting that she acknowledges the amateurs but not the professional food writers, who normally charge a permission fee.

Now let us be very precise about what we mean when we say that Lady Harlech has used 165 recipes that have appeared in *Gourmet*. Perhaps one could quibble that the recipes, as they appear in her book, are not the same, *exactly* as they appeared in *Gourmet*, for the word "skillet" has been changed to "frying pan," and "hot sterilized Mason-type jars" have become "hot sterilized jars," and the ingredients have been listed in italics at the top of each recipe rather than in the text (which is *Gourmet's* style). Sometimes, to be sure, a quarter teaspoon of salt becomes an eighth teaspoon, one pound of hot cooked rice becomes three cups of hot cooked rice, and occasionally, very occasionally, Lady Harlech adds an herb, or leaves one out. But in every other respect—sentence structure, choice of words, sequence of phrasing, and culinary emphasis—the recipes are the same (see page 69). And this is quite amazing, for Lady Harlech's book has gone through two editorial processes, first at Jonathan Cape in London, where it was published late last year, and again at Atheneum, where it was re-edited for the United States. "This," says Pat Knopf, chairman of Atheneum, "is an almost incredible coincidence."

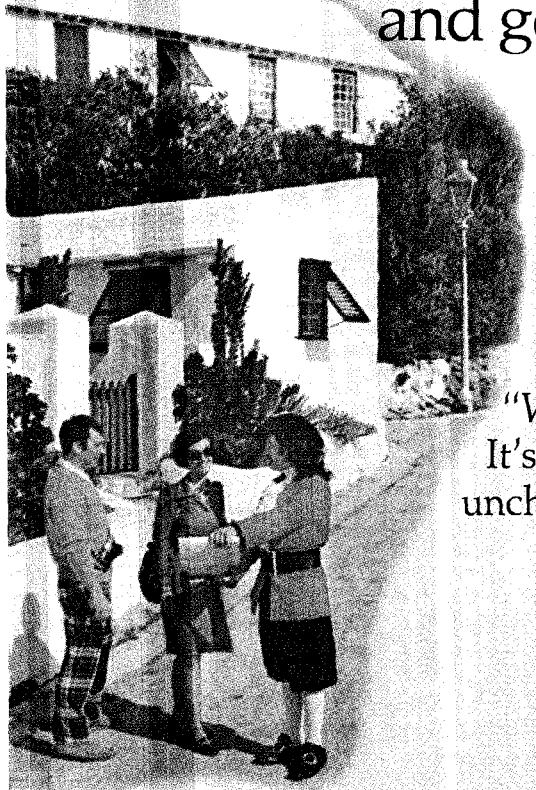
We phoned Lady Harlech in London to hear what she had to say. At first she told us, "I'm quite surprised to hear you say my language is so similar, for though I like *Gourmet* very much, I often think their language isn't clear." After a good deal of discussion, she admitted that it was possible we were right. Her explanation is that for many years she had copied down recipes for her personal use, without noting their source or attribution, since she had no idea she'd ever do a book. Then, she says, when she came to write her cookbook she'd forgotten where she'd gotten these recipes and, in any case, had no way of finding out. She's dreadfully sorry now to hear that so many of them are from *Gourmet*. "I'm certainly not trying to earn my living off the work of other people," she said. "I certainly can't blame my publishers, but I'm sad someone didn't bring this to my attention before."

Uh huh . . . well, we called Jonathan Cape, her London publisher, and asked when her contract had been signed. In April, 1973, it turned out, which sort of leaves a large hole in her story, since 42 of the recipes we found in her book were published in *Gourmet* from the spring of 1973 through 1974. *Gour-*



"Every time
we visit, it's like a
little honeymoon. We
get away by ourselves
and get to know each
other all over again."

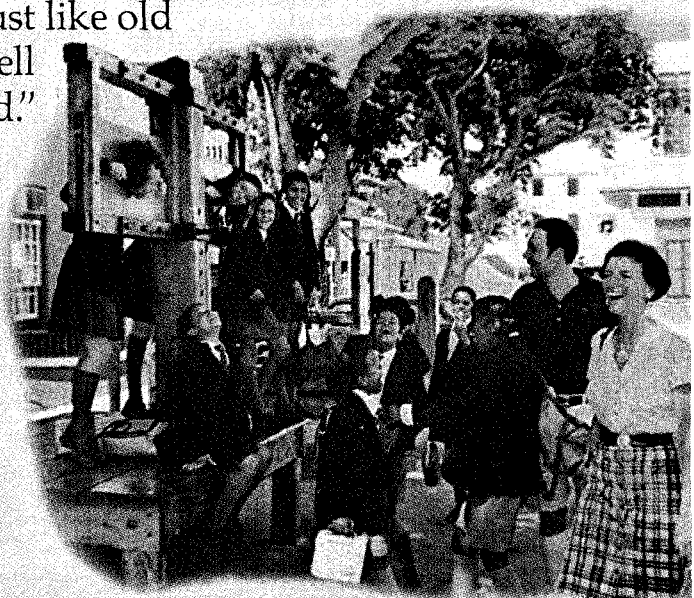
Paul and Michele Hoffmann talk about their eighth visit to Bermuda.



"It's so lovely and quiet here. You never
tire of coming back and back and back."

"We spent a day at St. George's.
It's so quaint. An enchanting,
unchanging place."

"We met some schoolchildren and
they were just like old
friends. So well
mannered."



One of the
highlights of
Rendezvous Time!
**BERMUDA
FESTIVAL**

January 9 to
February 11.

1978

See your travel agent or write Bermuda, Dept. 1328
630 Fifth Avenue, N.Y., N.Y. 10020
Suite 1422, 401 N. Michigan Ave., Chicago, Ill. 60611
or Suite 1010, 44 School St., Boston, Mass. 02108

Name _____
Address _____
City _____ State _____ Zip _____

The Most Wanted Gifts on Record.



"Lily Tomlin On Stage"—This remarkable album documents for all time the most dazzling one-woman show ever.

"You Light Up My Life"—The song that made the movie great is now a brilliant original soundtrack album.

"Barry Manilow Live"—The spectacular excitement of America's top recording artist live, performing his classic songs on this specially-priced 2-record set.

"The Muppet Show"—This potential #1 album now brings to life all the favorite characters from television's best-loved program.

"Bay City Rollers/Greatest Hits"—All the Rollers' tremendous hits are now featured on one sensational album, just released.

Gifts people play. On Arista Records.



met, by the way, isn't overly concerned. "Imitation," says a spokesperson, "may be the sincerest form of flattery, though we do think this is going a bit far."

We asked Pat Knopf how he happened to acquire the book. He says he did it after five minutes' consideration in the offices of Jonathan Cape on a trip to London last year. "I've known this woman's family all my life," he said, "and after all—she was food editor of *Vogue*. I just can't believe she did this deviously, but conceivably, she could be very naïve. My inclination is to think she truly didn't know where these recipes came from. I'm sorry we didn't ask more questions, and from now on we probably will."

James Beard takes a harder line, perhaps because eight of his recipes are involved. "I think this is pretty shocking," he says. "It just proves there are more typewriter cooks than real cooks out there."

Karen Hess, co-author, with John L. Hess, of *The Taste of America*, the first book to blow the whistle on what has been a dirty little secret of the food-writing business for years, is also harsher than Mr. Knopf.

"Everyone steals recipes," she says, "but usually they go about it more intelligently than this. This is the most inept case I've ever seen."

No branch of publishing, says Ms. Hess, has such low standards of morality. "Plagiarism," she says, "is not only tolerated but is often encouraged by some editors and publishers who justify it by their claims that nobody invents a recipe anyway." Ms. Hess thinks most cookbook writing and publishing is a racket. "It's the most slovenly of all disciplines," she says, "and a field that needs a lot of toughening up. Unfortunately the rules of the game are: Don't make waves; don't criticize other members of your craft; call plagiarism 'borrowing'; and scratch each other's backs."

The strange case of Pamela Harlech's cookbook raises interesting ethical questions, even if Lady Harlech probably won't have to worry about a lawsuit. It seems that a recipe is considered an idea or a system, and an idea or a system cannot be protected by copyright. What can be protected is language, or rather a unique way to express an idea. Since instructions for preparing food are not known for their artistry or wit, then, most probably the expression of those recipes is not unique, and infringement, even on so massive a scale, could be difficult to prove.

But the ethical issue is something else. Judith Jones, of Alfred A. Knopf, who is America's premier cookbook editor—editor of James Beard and Julia

Child—speaks of “a kind of plunder going on, of box tops and women’s church bulletins and magazines and cooking columns. I can often smell it out,” she says, “when someone approaches me with a nothing book. In any case I’m not interested in celebrity books. Many too many cookbooks are published without a *raison d’être*. I’m looking for original voices, writers with a strong, original flare, who have something to say about food.”

Fran McCullough of Harper & Row agrees. “We worry about this all the time,” she says. “There’s no way we can check, but we do ask our authors questions. When we do a cookbook, we’re looking for a point of view, not a scissors-and-paste-up job from back issues of *Gourmet*.” She believes the cookbook-reviewing situation is to blame. “We need much more rigorous reviewing,” she says. “These year-end roundups are meaningless. Why can’t the *Times*’ ‘Living Section’ run serious reviews?” She also considers the regulations for the French’s Mustard “Tastemaker Award” for best cookbook of the year ridiculous. “Year after year,” she says, “they come up with mediocre winners.”

Jean Hewitt at *Family Circle* says, “Recipe stealing is so rampant that if you get upset every time you see it you go nuts. Most cookbook publishing now is P.R. packaging. I buy only books by people whose palates I know and trust.”

What, then, is the point of Pamela Harlech’s book? Lady Harlech says, “I don’t claim to be that clever. I don’t pretend to be Julia Child or Elizabeth David. But I think I do have a talent for cooking, and organizing too.” Editor Judith Kern at Atheneum tries bravely to defend the book. “It’s good,” she says, “because it doesn’t assume too much knowledgeability, and it does help you get organized.”

We wonder. Preparation and cooking times are given, but in most cases they are combined, which means you have to do your own calculations—an odd thing in a book that claims to get you organized. There’s a war-horse list of herbs and spices, a list of essential utensils, and a list of stuff, like capers and flour, that’s wise to keep around the house. There are five pages on “The Importance of Being Organized,” of which the following sentence is fairly typical: “It is essential always to clean pots and pans as you use them, partly because they are much easier to clean if washed at once before food has had time to harden and stick, and partly so that you won’t have to face a lot of dirty pots to wash at the end.”

Usually some sort of personality

**Spend
some
time
with a
Little
Witch
tonight.**

Strega means witch. Strega also means a bewitching golden liqueur you can sip and savor and spend some time with. Without ever tiring of its magically unique taste.

A taste, legend has it, created centuries ago in Italy by the beautiful witches of Benevento.

Enjoy Strega straight, on-the-rocks, or mixed in a Little Witch. Truly, a haunting brew.

LIQORE
STREGA

Imported from Italy, Eighty Proof, by Schenley Imports Co., N.Y., N.Y. © 1977

The Concord reveals 5 of the best-kept secrets of Winter.

There’s a normal human tendency to think that when it comes to having fun, the week consists entirely of Saturday and Sunday.

But there’s a dedicated band of Concord guests who’ve made 5 amazing discoveries—namely, Monday, Tuesday, Wednesday, Thursday and Friday. Do they know something you don’t?

Well, for one thing, they know that mid-week rates are lower than on weekends. So you can save a little money.

They also know that our usually uncrowded ski slopes are even less crowded in mid-week. As are our 16 indoor tennis courts. (It’s the largest indoor tennis com-

plex in America, and you really have the run of it in mid-week.)

Most important, mid-weekers know that winter at the Concord is a sort of perpetual weekend. And that nothing stops (or even slows down) just because it isn’t Saturday or Sunday. Which means you can still go:

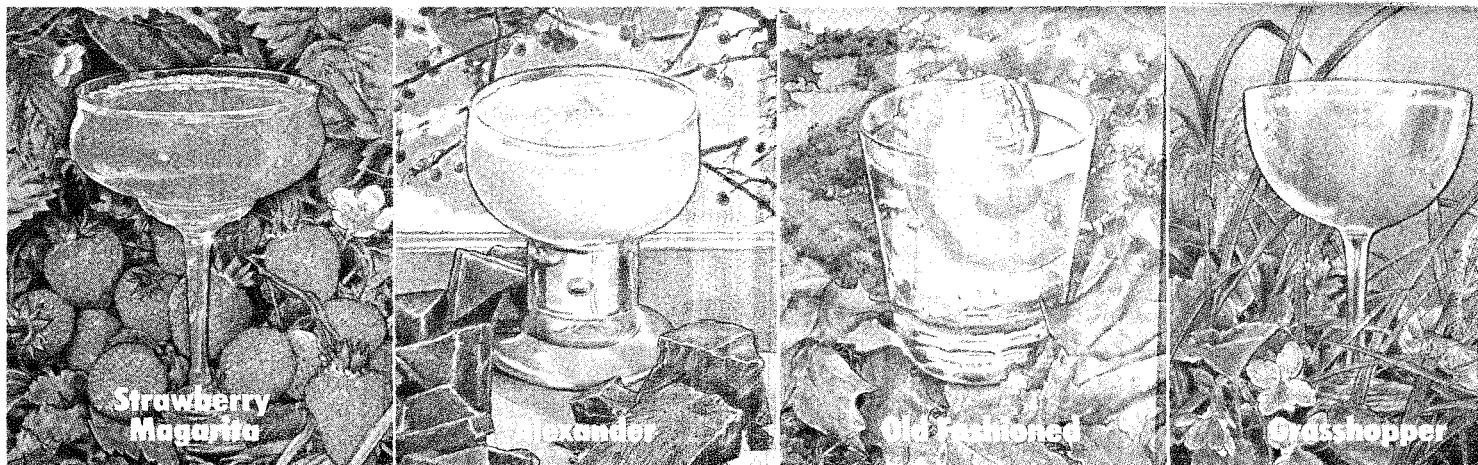
Skiing (downhill or ski touring). Ice skating (indoor or outdoor). Ice fishing. Tobogganing. Swimming. Health-clubbing (with saunas and exercise facilities) or Nightclubbing. Sightseeing. Etc. etc.

In short, you can do anything at the Concord in mid-week that you can do on weekends. And maybe more of it.

THE CONCORD HOTEL



The Concord Hotel, Kiamesha Lake, NY 12751, NYC Direct Line (212) 244-3500, Hotel (914) 794-4000.



THE HOLLAND HOUSE PROHIBITION LAW: A DULL DRINK IS A CRIME.

Is the most stirring thing about your drink the swizzle stick? Does your cup runneth over with the run-of-the-mill highball or scotch on the rocks?

Well, Holland House thinks drinks are one of America's greatest forms of home entertainment. And like any good entertainment, should be scintillating, exciting and downright fun.

You'll jump at the minty, frothy taste of our Grasshopper. Or wait until you experience the tropical bombshell we've concocted called a Mai Tai. And the commonplace drink pales in comparison to the taste and looks of our Strawberry Margarita.

What's more, Holland House offers a choice of 40 exciting mixes, liquid and dry. You simply add as much or as little of your favorite liquor as you want just seconds before sipping. This makes every Holland House drink a cinch to make, mistake-free and as fresh as can be.

So be a really good host. Make a pitcher full of one of our deliciously different drinks for a change.

In other words, invite some exciting drinks to your next party.

HOLLAND HOUSE® COCKTAIL MIXES.



WORLD'S ORIGINAL AND
LARGEST SELLING COCKTAIL MIX.

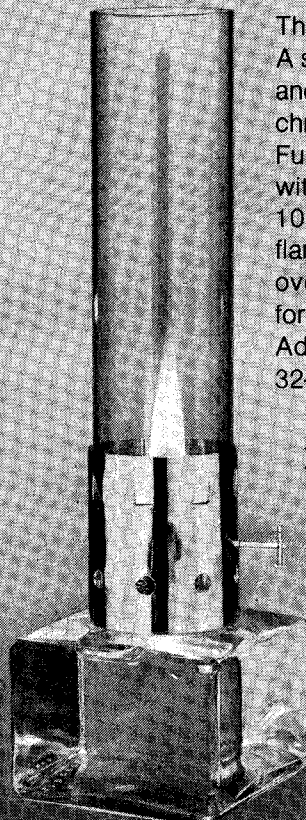


emerges from a cookbook, if only because a selection process is involved. In Pamela Harlech's case we'd say she has a taste for the fancy and a love of the special twist, a fondness for odd combinations of ingredients and for ginger and wild rice. In fact it is Pamela Harlech herself who is selling this book, her editor says—8,000 copies in just eleven weeks, with the holiday orders still piling in. Atheneum sent her on its top multi-city TV, radio, and department-store-demonstration tour, and there have been big spreads on her life-style in *House & Garden* and *People* magazines. From everything we've heard, she's a glamorous woman with an attractive personality, and also an excellent cook.

What, then, are we to make of what she's done? We think we've got a hint. Among the many recipes that she culled from back issues of *Gourmet* is one that appeared on the "Sugar and Spice" page in December, 1974. The recipe is printed in the form of a letter from Mrs. Eugene N. Chardoul of Flint, Michigan. It tells how to make "Christmas Fruitcakes Chardoul" (Lady Harlech's book leaves off the "Chardoul"). We called Mrs. Chardoul in Flint and asked her about her recipe. She told us she's been developing it since she was twelve years old, making it each Christmas for 25 years, changing it, improving it, trying out different ideas each time. She was pleased to see it published in *Gourmet*, and surprised to hear that it has turned up in *Feast Without Fuss*. We told her that Lady Harlech has changed the quantity of the flour that's mixed with the fruit and nuts, which Mrs. Chardoul thought might harm the dish a bit. Was she angry? "No," she said, "just a little surprised. But I'd be upset, I tell you, if I were James Beard."

Then she told us a story. It seems that some years ago her church group was putting out a little cookbook, and they wanted to include a James Beard recipe in it. Mrs. Chardoul wrote to Mr. Beard asking his permission. Mr. Beard wrote "okay" on her letter and mailed it back.

All of which, we think, says something about the various people involved, including the always generous Mr. Beard. We think of Lady Harlech as she is depicted in *House & Garden*, working on her cookbook in her elegant kitchen, serving a picnic on the grass of her estate in Wales, the lawn spread with a splendid Turkish rug. And we think of Mrs. Chardoul, a doctor's wife in Michigan, thinking enough of her culinary hero, James Beard, to ask his consent before distributing one of his recipes among the members of her church.



The Candle Lamp.
A sleek contemporary cube and column of glass and chrome from our Form & Function Shop. Prefilled with clear lamp oil, 10" high, adjustable flame. Cast a lovely glow over your dinner table for only 7.50. Additional lamp oil, 32-oz. bottle, 1.50.

**Only
Higbee's does
Christmas
like Higbee's**

In Ohio, add 5 1/2% sales tax. Delivery charged beyond franchise territory areas, 75¢ within Ohio, 1.25 outside Ohio.

A wallet you can identify with.



Here's a new wallet that lets you show people who you are with a flourish. A neat window displays your picture I.D. or driver's license—and there's plenty of room for cash, credit cards, photos—whatever. A contemporary wallet with the flair for design you'd expect from Rolfs. Perfect for the man who wants to carry himself in style.

ROLFS...it shows you care.

West Bend, WI 53095. Available at fine stores throughout the USA and Canada.

Restaurants / Seymour Britchky

WINDOWLESS ON THE WORLD

"...The plebeians pass in hordes. No fancy sauces for us, say they, so the food at Market Bar & Dining Rooms is down-to-earth..."

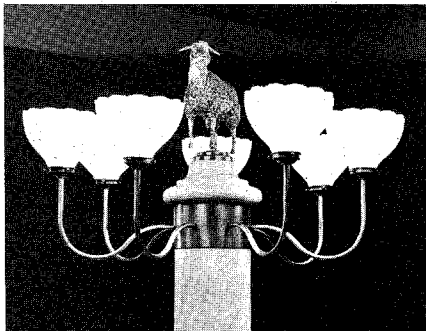


Warmth and elbowroom: *The décor and the service at the Market Bar & Dining Rooms, which feeds the masses at the World Trade Center, are undiluted virtues.*

Inhilco (horrid corporate name), a limb of Hilton International, has a restaurant monopoly at the World Trade Center. Just as no one competes with it, so it does not compete with itself. For the center's vast street-level shopping concourse, Inhilco has devised a restaurant—the Market Bar & Dining Rooms—and a cluster of casual eateries around it that aim at customers quite apart from those courted by the pretentious establishments on the 107th floor.

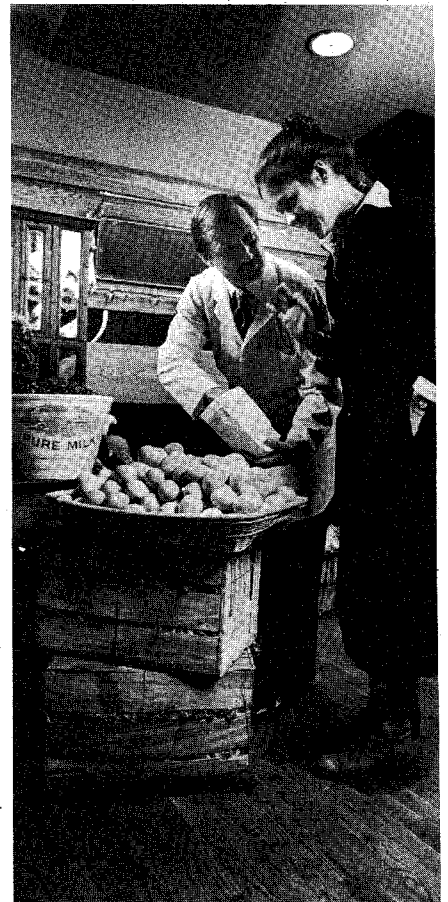
Upstairs is aimed at your flusher tourist: He climbs up, gazes at all creation through the panes of Windows on the World, and is dazzled by a menu that sports a spectacular display of international culinary mediocrity. Upstairs appeals also to some of your more potent locals: The twin towers have been packed with agencies of the state of New York, and the Albany-appointed overseers occasionally cap their days of public service with the elegant \$35-per-head dinners-cum-wine-tastings so tastefully served up in the Cellar in the Sky.

Downstairs gets a different class of trade. Through the wide-open spaces at the base, the plebeians pass in hordes. No fancy sauces for us, say they, and the food they get is down-to-earth, appealing to the habits, fads, and ethnic



Lambpost: *Marble pillar rises above it all.*

devotions of the day. The main restaurant has two principal satellites: the Corner, a conventional coffee shop—Danish, coffee, and the *Times* in the A.M., hot sandwiches, cold platters, and office gossip at noon—and the Big Kitchen, a huge, glistening cafeteria of white tile and pale wood, copper and brass, with a service counter for every persuasion—raw clams at the seafood bar, alfalfa for the health-food freaks; pastrami on rye over here, fish and chips over there; bread and cheese, soup and a burger; Schaefer on tap, coffee in plastic cups. You carry your purchases to the tiny tables or to the stand-up eating stands, and there you find ketchup, Gulden's mustard, paper napkins in steel dispensers. This is a busy place, and the food is fine and—



High-class egg man: *Director Mike Kirvan.*

despite the absence of nearby competition—competitively priced. All is clean and constantly being swept and wiped, as in a hospital. This efficient operation may be setting records during the lunch hour for tonnage of food consumed per square foot of floor space, or for number of mouths fed per unit of serving staff. If there were a war on, eating here would be patriotic.

But old-fashioned-goodness enthusiasts do not universally eschew the graces that may attend a hot meal. Mama's cooking, after all, was not eaten from plastic trays. It is the meat-and-potatoes fanciers, especially, who want armchairs and elbowroom, and the Market Bar & Dining Rooms draws them in. This place peddles itself as a temple to flavor and abundance, old

HAIR AND SKIN PROBLEMS SOLVED!

A team of experts at the famous Harrold Beauty Center are providing free hair and skin consultations to determine your specific beauty problems and how to solve them.



The Center caters to a contemporary woman and specializes in precision hair styling, subtle coloring, problem skin treatments, European Facials and non-surgical skin lifting. Hair removal and manicuring is also provided.

For your free consultation, call the Harrold Beauty Center, 342 Madison Avenue, at 986-3111.

Imported & American Books* Greeting Cards* Special Orders Accepted

The BRITISH Book Centre
153 East 78th Street
(just east of Lexington Ave.)
 New York, New York 10021
 Telephone: 212-879-6577

Mon.-Fri. 9-5; Sat. 10-4

* Your One-Stop Source for All British Books *

Barbara's STEAK ROW
141 E 45 St.

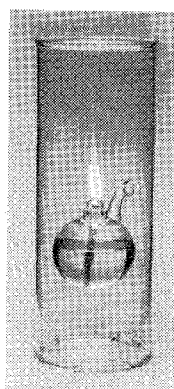
The finest steaks

• Piano Lounge • Singing Waitresses
LUNCHEON — COCKTAILS
PRE & AFTER THEATRE DINNERS
 All Major Credit Cards
RESERVATIONS: (212) 986-6456

Knicker's

688-9488
928 Second Ave
 at 49 Street New York

Lunch Dinner Brunch



elegant illumination!

This graceful oil lamp of hand blown glass lends an aura of warmth and hospitality to any home. 3 sizes.

When filled with a quality lamp oil, the lamp is odorless and clean burning—10 to 30 hours.

6"-\$19.50 9"-\$24.50 12"-\$28.50

Design patented by WOLFARD GLASSBLOWING CO. Mail check or money order to: **PERFORMER'S OUTLET**

222 E. 85th ST. NYC, NY, 10028

Add \$3.00 Shipping—\$1.50 each additional Lamp. (NY Residents add 8% sales tax) Master Charge & Bank Americard accepted.

PHONE (212) AG 9-8435

comforts and fresh ingredients. And it advertises the creed with every trapping short of fish tanks and sawdust. Yet much of what arrives on your table is contrived or lifeless. The contented crowd has been had by the persuasive setting.

You approach the place through a field of café tables, pass through a matched pair of big, untidy bars, and make your final leg through more tables—full-size, bare-topped, and gingham-topped. This room, the prelude to the real thing, is for light eating and heavy drinking, office flirtations and fresh clams, peppery bean salads and too loud laughter. Here, giant burgers are sold by the gross, and these are a foretaste of the disparity between idea and reality that characterizes the food in the main restaurant—the burgers are gloriously browned but usually bloodless. You may order from the full menu out here, but that would be idiotic, for the only undiluted virtues of this whole complicated enterprise are the look and feel of the main dining room, and the service therein.

So you proceed under a sign that says DINING ROOM, then through a portal. You are greeted by a gentleman in a doctor's coat who is standing among crates of vegetables and a tray of eggs. Why, you do not ask. He leads you to a table in a big, glowing room that is dominated by polished oak and white linen, brass railings and frosted lamps, rugged oaken banker's chairs and soft banquettes upholstered in a nubbly black cloth that is crisscrossed with white chalk stripes. The stepped ceiling is painted a warm terra-cotta, the walls are of heavy wood stripping, stained brown. The spaciousness of the room is tempered by partitions—oak, surmounted by etched-glass panels—that make cozy islands of groups of tables. A little service bar, under a handful of eyeshade-green lamps, is a jewel-like touch. Here and there, antique oak tables are surrounded by assorted old oak chairs, a striking note of variety in the handsome room. Rising above it all are tall marble posts—at their tops brass statuettes of livestock standing within circles of lights. A comfortable place.

You find that your ample napkin has a buttonhole sewn in one corner, which makes it fastenable to your shirt. Cute. Your menu is replete with propaganda. Boring. The pumpernickel bread is chocolate-brown, fresh, and light—terrific with the good sweet butter. Freebies: sometimes slices of raw beef that have been arranged on mustard sauce, and onto which your waiter will grate some fresh Parmesan

ST. THOMAS BEGINS AT THE SHERATON



For the vacation with everything. Oversized kitchen-equipped rooms. Swimming pool, kiddie pool, swim-up bar. Charterboat fishing. Sailing. Scuba diving. Duty-free shopping. Restaurant and lounges with live entertainment. That's just the beginning. . . Ask your travel agent or call toll-free.

St. Thomas-Sheraton Hotel & Marina

Sheraton Hotels & Motor Inns,
 Worldwide, Charlotte Amalie,
 St. Thomas, U.S. Virgin Islands 00801
 (800) 325-3535
 Managed by Helmsley-Spear, Inc.

HAROLD J. GROSSMAN

GROSSMAN'S GUIDE
 to Wines, Beers, and Spirits

REVISÉ

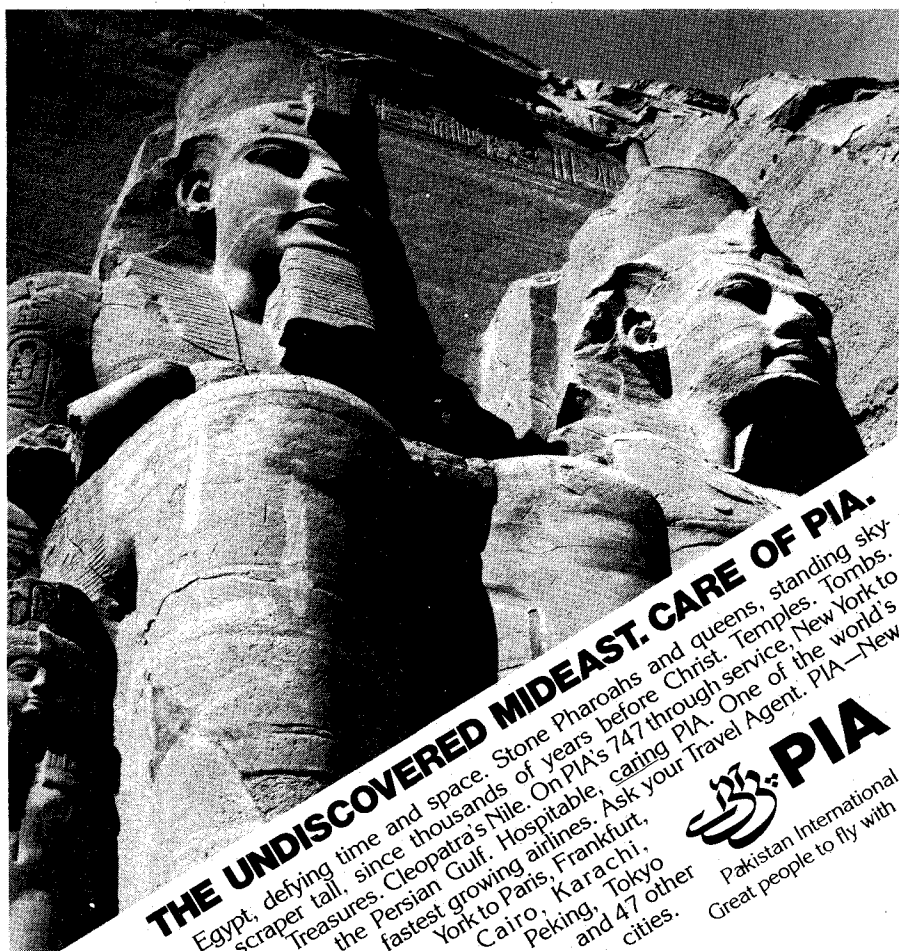
Just in time for the holidays!

SIXTH REVISED EDITION

Harold J. Grossman Revised by Harriet Lembeck

The most thorough revision and updating ever of the definitive reference for both amateurs and professionals. Comprehensive and detailed information on all aspects of alcoholic beverages, from opening a retail liquor store or bar to starting a home wine cellar and fixing cocktails for friends. Extensive appendices give metric equivalents, wine and spirit laws and much more. Over 100 maps, photographs, charts and tables.

\$17.95 **SCRIBNERS**



THE UNDISCOVERED MIDEAST. CARE OF PIA.
 Egypt, defying time and space. Stone Pharaohs and queens, standing sky scraper tall, since thousands of years before Christ. Temples. Tombs. Treasures. Cleopatra's Nile. On PIA's 747 through service, New York to the Persian Gulf. Hospitable, caring PIA. One of the world's fastest growing airlines. Ask your Travel Agent. PIA—New York to Paris, Frankfurt, Cairo, Karachi, Peking, Tokyo and 47 other cities.

PIA
 Pakistan International
 Great people to fly with

The essence of fine
 fashion & fragrance

by *Piero Di Mitri*



Pomitré Couture, Ltd.
 42 E. 57 Street, New York City
 610 Toulouse Street, New Orleans

Les Mareyeurs
"The First French Seafood Restaurant in New York."
 *** N.Y. Times
**LUNCH • DINNER
 COCKTAIL
 LOUNGE**
 also
 "Sunday Brunch at \$6.95."
 "Pre-Theater Dinner
 from 5:30-6:30
 \$8.95 Monday-Friday."
 998 MADISON AVE.
 (Bet. 77 & 78 Sts.)
 TEL. 628-3333



Neiman, Dall, Boulanger, Calder, Rockwell, etc.
 Lowest prices. (212) 591-4042.

"New York has become my
 main advertising source, and
 it's great."
 —T.M. 3/1/76

Put your ad in

NEW YORK
 the working classified.

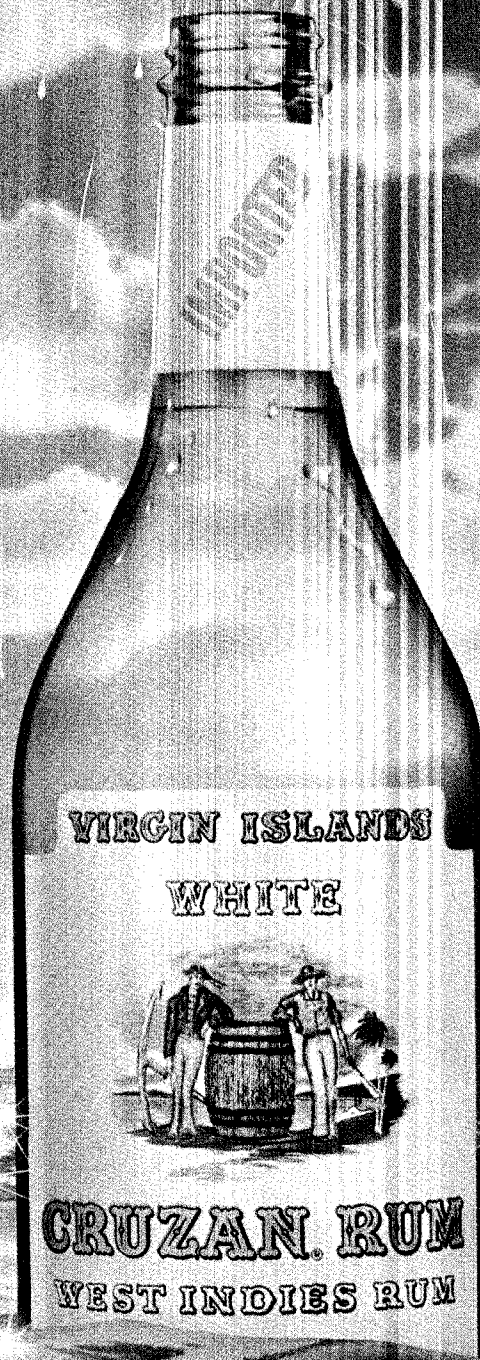
cheese if you wish. Lovely.

The best food in the place is that to which the least is done. The raw littleneck clams and Cotuit oysters are as fresh as you can find them. But when they bake the oysters with saffron and tomato, or devil them with mustard and bread crumbs, they look very pretty and taste like Coney Island. Avoid the hot clams too, except for the shell-roasted—these are buttery and lightly garlicked, the sweet flavor of the clams vivid in the strongly flavored juice. There's good pickled herring, firm and tart, in crisp onions and cream—the kitchen adds a variant of its own: chopped green peppers, a misjudgment posing as originality. The Meatmarket pâté comes in a serving the size of a paperback book; it looks like a headcheese in a fatted pastry crust, gelatinous and cartilaginous and weighty—a texture dish, if you like that kind of thing. There's another house-styled pâté, this one a core of spinach in a doughnut of gnocchi—the spinach has lost most of its flavor but retains just enough to obscure the potato pasta. A ridiculous dish. Start instead with the fettuccine, a rare preparation, the tender eggy noodles mingled with crisp, barely cooked green vegetables—often, fresh peas, snow-pea pods, disks of zucchini, shafts of fibrous celery, and florets of crunchy broccoli, all bathed in cream and butter, fragrant with nutmeg, and livened with grindings of Parmesan cheese and fresh black pepper. This is one of the few plates of first-class food you can get in this place.

"Fish & Shellfish Are Delivered Fresh Each Day," quoth the menu. Carefully worded. That they are served the day they are delivered it not stated. Take for example the striped bass, baked on leeks and tomatoes: But for the sand in the leeks and the slightly noisome fish, it would be fine. And though the bay scallops may be fresh, they are defeated by their separated sauce of sorrel and cream, substances that do nothing for scallops except complicate them. What, you wonder, do they do with oysters that are no longer fresh? Why, they bury them in a dish of pan-fried shrimps and oysters, served with smoked sausage in tomato sauce, a compendium that wouldn't work even if the oysters were ten minutes from their beds.

One section of the menu lists dishes under the names of their suppliers. You are informed, for example, that your duck is supplied by H & H Purveyors, your chicken by DeBragga and Spitler. A shipper's name on a Burgundy may help you judge an unopened bottle, but you can't judge a

The best rum under the sun
is the one made with rain.



Rainfall in the Virgin Islands is rare. But it's precious. Not only for our greenery, but also for our rum.

Because before Cruzan reaches the peak of mellowness, we add a little rain to every barrel.

As a result, light-bodied Cruzan White is not only extremely smooth, it is exceptionally clean-tasting. As clean-tasting as the rain

water it's made with.

Mix Cruzan in your favorite rum drinks. Or try a Cruzan Cruise. Just mix a jigger of Cruzan White with $\frac{3}{4}$ jigger pineapple juice, $\frac{1}{4}$ jigger lemon juice and shake with ice.

When you do, you'll know why a little rain helps make it the best-selling rum under our sun.

CRUZAN
The Virgin Islands Rum
made with Virgin Rain.

Send for your free Imported Rum Recipes booklet: Cruzan Rum Distillery Co., P.O. Box 218, Frederiksted, St. Croix, V.I. 00840.



duck by H & H if Inhilco intervenes. Duck is a fatty bird, and all over the world it is served in acidic sauces—cuts the grease, don't you know. Here it is served with a heavy gravy, than which nothing could be more redundant. The subject here is eating, not cooking, but the kitchen makes the error in this gravy, as it does elsewhere, of flavoring aggressively with dried herbs—in this instance tarragon. Fresh herbs can be used abundantly, dried ones only sparingly.

Some places sell the steak, some the sizzle. Here you barely get either. The skillet-grilled sirloin is just okay beef in (if you want it) a heavy brown sauce. The chopped steak is awful—dry and tasteless—and the storm of dried rosemary that is rained on it does not help. The charcoal-broiled leg of lamb—slices of rare meat with well-crust-ed edges—is not bad, but you are much better off with the double-rib chops, which are plump and juicy.

The platter of half a dozen vegetables is big and colorful. On occasion the components are limp and tired. Splendid kohlrabi gratinée (Hollaender, Gould & Murray Company, *n.v.*), the crisp disks pleasantly bitter, coated with strong browned cheese. Splendid hashed brown potatoes, crusty outside, moist within.

Not many desserts. The Bassett's (of Philadelphia) vanilla ice cream is marvelously rich, the maple syrup on it lost in the overpowering cream. The moist and strong chocolate cake is soaked in Grand Marnier, and the frozen chocolate soufflé is just a superb imitation of chocolate ice cream, its burnt-almond sauce adding a nice edge. Every pot of coffee is delicious.

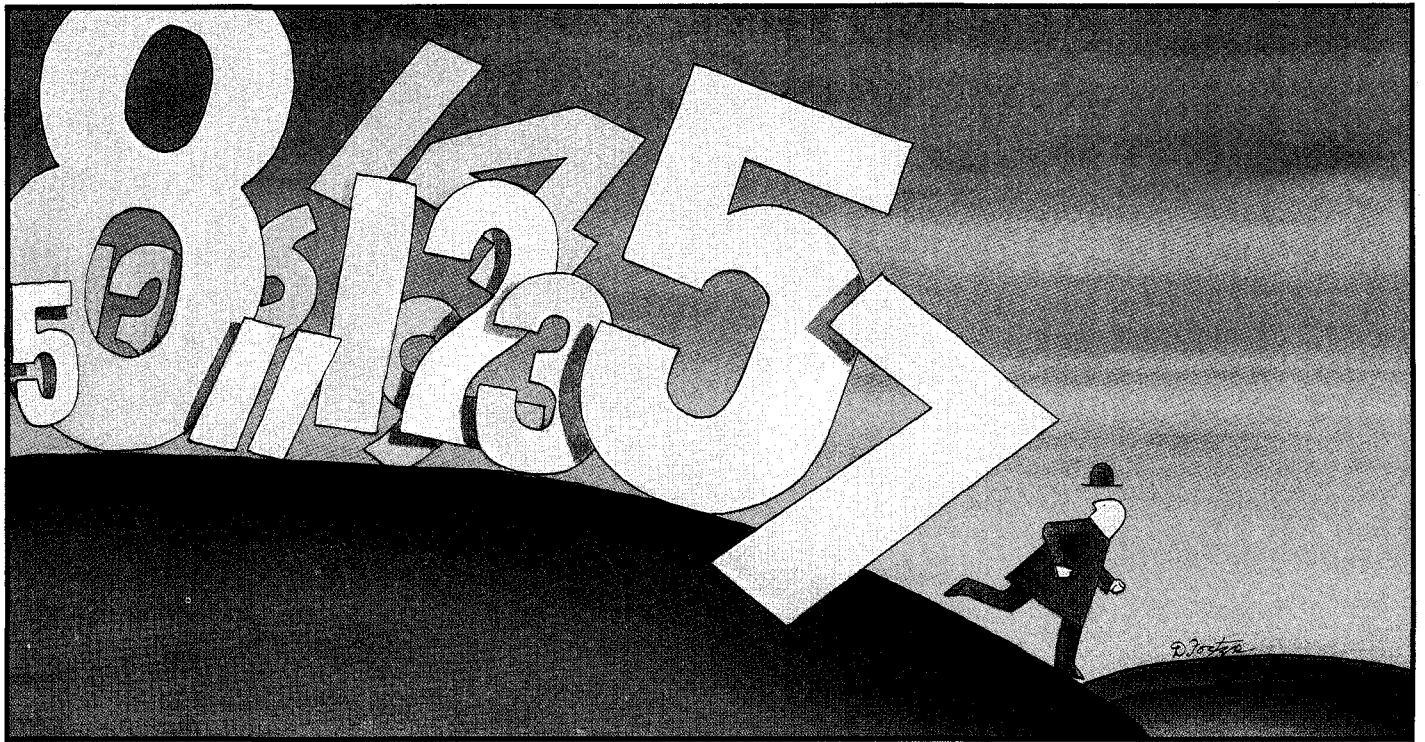
There's a very brief list of inexpensive and drinkable wines. A slogan at the top of the list: "We'll Sell You Half-a-Bottle at Half-the-Price *Every-time!*" Looked at another way, a full bottle always costs fully twice as much as a half bottle. At these prices—\$5.50 and up for full bottles—the gimmick is only mildly offensive.

Your waiter offers to wrap up some of the excellent bread for you to take home. Sweet. On your way out the doctor gives you a couple of those eggs. Next morning you discover they have double yolks. Cute again.

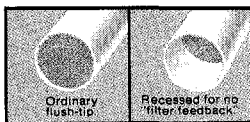
Complete dinners for two, with a bottle of wine, cost around \$50, tax and tip included.

Market Bar & Dining Rooms (the concourse, World Trade Center, 938-1155) is open for lunch Monday through Friday 11:30 a.m. to 2:30 p.m., for dinner Monday through Saturday 5 p.m. to 10:30 p.m. American Express, Carte Blanche, Diners Club, Master Charge, Visa.

There's more to choosing a low-tar cigarette than just picking a number.

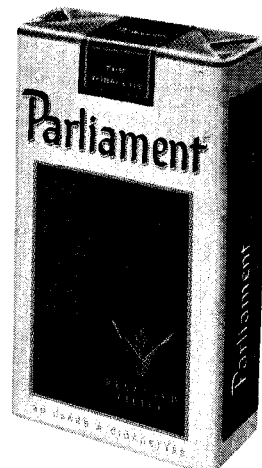


Any low-tar cigarette will give you a low-tar number. But there's something else that you should consider. We call it "filter feedback."



As you smoke, tar builds up on the tip of your cigarette filter. That's "filter feedback." Ordinary flush-tipped filters put that tar build-up flat against your lips.

And that's where low-tar Parliament has the advantage. Parliament's filter is recessed to keep tar buildup from touching your lips. So there's no "filter feedback." All you get is that smooth Parliament taste.



10 mg
Kings
12 mg
100's

Low-tar Parliament

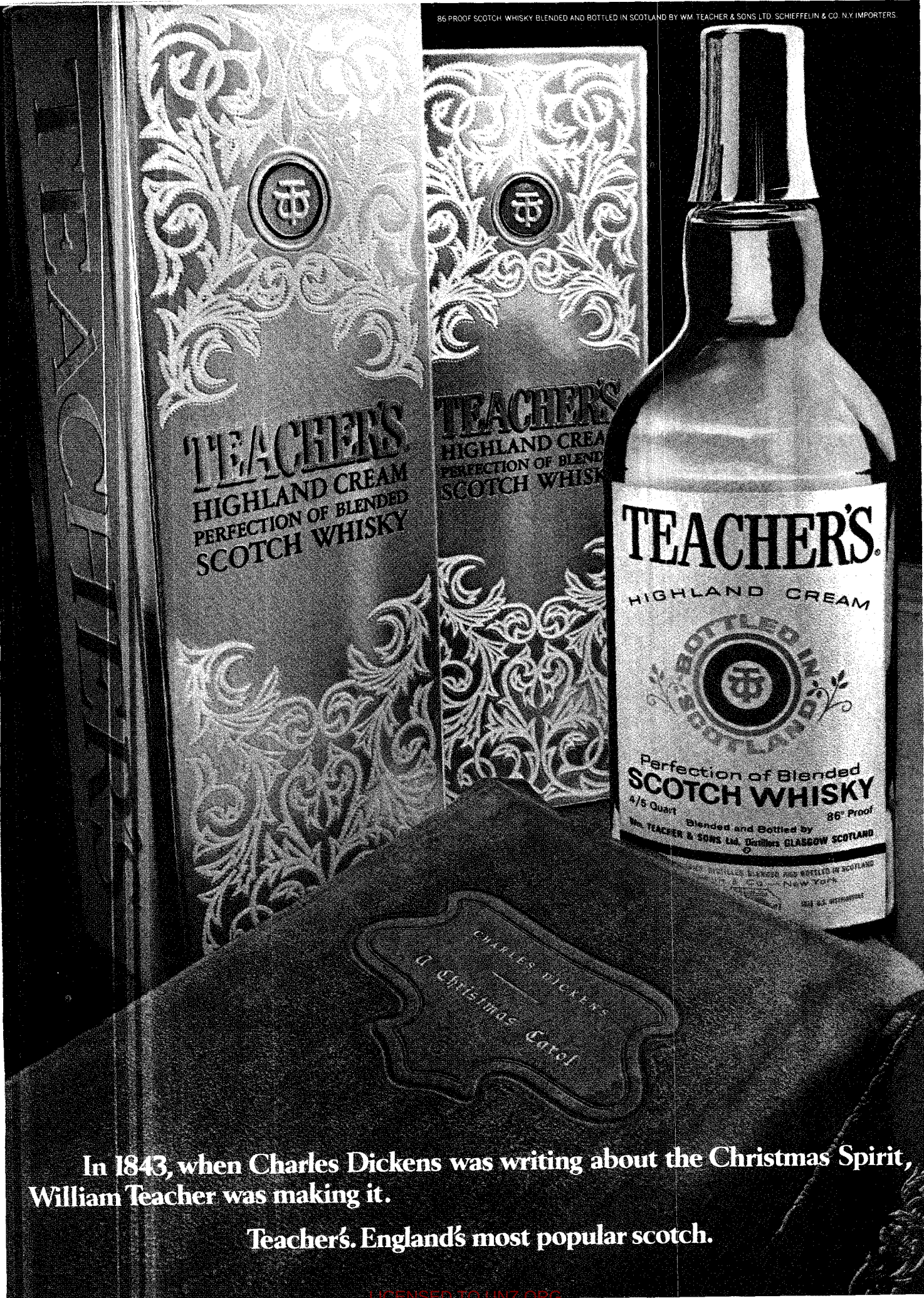
More than just a low-tar number.

© Philip Morris Inc. 1977

Warning: The Surgeon General Has Determined
That Cigarette Smoking Is Dangerous to Your Health.

Kings: 10 mg "tar," 0.6 mg nicotine—
100's: 12 mg "tar," 0.7 mg nicotine av. per cigarette, FTC Report, Aug. 77.

LICENSED TO UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED



In 1843, when Charles Dickens was writing about the Christmas Spirit,
William Teacher was making it.

Teacher's. England's most popular scotch.

REMEMBER Maria Canals on her birthday—11:45 P.M. YW-YWHA (Lexington Avenue and 92nd Street) at 7 P.M. Robert Jacobson hosts; \$6.

Join a tour of the eighteenth-century Jamaica, Queens, house of Rufus King, a signer of the Declaration of Independence. It starts at 11:45 A.M. and is sponsored by Adventure on a Shoestring. Call CO 5-2663 for details.

11

"Greetings From the Caribbean and Hispanic America" is a Christmas program illustrating the holiday life of the people, the music, dance, crafts, and folklore of this large area. It plays today, tomorrow, and next Saturday and Sunday from 1 to 4:30 P.M. at the People's Center of the American Museum of Natural History.

The Winter Folk Festival (which began December 8) ends tonight. Starting at 10:30 A.M. and running through 6 P.M., there are Greek, Scandinavian, Bulgarian, and Polish dance workshops and a Greek folklore presentation on the sixth floor of Hunter College (Lexington Avenue and 68th Street). For details call 222-0550.

18

A winter-solstice sing: Carol in the winter in the festooned Armor Hall at Wave Hill Center for Environmental Studies (Independence Avenue and 249th Street in the Bronx, 549-2055). Join the community singing here from 2 to 5 P.M. It's fun and it's free.

The Elfin Puppets will present "Puppets Come Alive" today at 1 and 3 P.M. at Nathan's in Times Square. The entertainment is free, but the hot dogs aren't.

Every Sunday, the Floating Hospital Playhouse presents two health-oriented puppet shows, *Roots* and *The Shy Fox*, at 1:30 and 3 P.M. aboard the Floating Hospital (Pier 15 of the South Street Seaport); \$1.50. For reservations, call 744-8636.

25

The most wonderful Christmas for the whole family is to stay at home this evening and watch Mikhail Baryshnikov in the marvelous "Nutcracker," with Gelsey Kirkland and members of the American Ballet Theatre, from 7 to 8:30 P.M. on Channel 2. Be transported into fairyland with the greatest dancers in the world, a giant Christmas tree, well-dressed mice, toy soldiers, clowns, and sugarplums—all to the lovely music of Tchaikovsky.

At 3 P.M. you might leave your hearth for a breath of fresh air and drop over to the Cherry Lane Theater (38 Commerce Street, YU 9-2020) and see "The Passion of Dracula," which our John Simon liked better than the on-Broadway one.

A merry Christmas to all!

The \$5 admission is applicable toward purchases.

Lighting of the Rockefeller Center Christmas tree takes place today from 7:30 to 8 P.M.

12

Two one-act plays by Thornton Wilder end

their run tonight at 7:30 at the Good Shepherd-Faith Church (152 West 66th Street).

See "Cast-Iron and Brownstone," photo-realistic oils, washes, and watercolors by Audrey Rogow, at the Seaport Gallery (215 Water Street). Open daily from 11 A.M. to 6 P.M.

19

Keely Smith, with Sam Butera and the Wit-

nesses, opens tonight at the Rainbow Grill in Rockefeller Center. There are shows at 9 and 11:30 P.M.

Ray Charles, in concert with jazz musician Milt Jackson, appears in a gala Christmas performance at 7:30 P.M. in Avery Fisher Hall, Lincoln Center.

26

See the Paper Bag Players at Alice Tully

Hall today with *I Won't Take a Bath*, a musical for children. Call 362-1911 for times.

Holiday festival with events for children: puppet theater, nature crafts, and puppet making, at the Wildcliff Museum (Wildcliff Road, New Rochelle, 914 636-2108).

performance at six this evening. If you rush over, you can get some tickets and take the kids to an event they will never forget.

13

"Joseph and the Amazing Technicolor

Dreamcoat" comes back to the Brooklyn Academy of Music's Opera House tonight at seven. It's based on the Old Testament story.

The Philadelphia Orchestra presents Verdi's "Requiem" tonight at eight in Carnegie Hall, with four distinguished soloists.

20

The Moscow Circus starts a fourteen-

day run at the Felt Forum of Madison Square Garden, with thirteen top Soviet acts, including dancing bears performing that classic ballet, *Bear Lake*, to the music of Tchaikovsky. Everything's performed in the central ring so you don't get schizophrenia.

27

"Ballad of the Bremen Band" is a delightful

children's opera with members of the New York City Opera Children's Chorus. It's based on the Grimm fairy tale and plays at the Museum of Natural History through December 30 at 11 A.M., 1:30 and 3 P.M. There is a pay-what-you-wish admission.

14

Flying Cloud p American cour 9 P.M. at the E (355 West 14th

Interludes ha him Farrah Nea Group perform today; Town H West 43rd Street

21

on Nik Cohn's "Tribal Rites" Saturday Night this very magi John Travolta opened at Loe (Broadway and Street) and Lo (Third Avenue Street).

28

O'Neill play, h the Helen Hay (210 West 46th and stars Jason Call 246-6380.

Don't miss ti Dance Theater tonight on Cha

Move to Tayl

Taylor New York
State Champagnes

Dry Champagne
Brut Champagne

Pink Champagne
Sparkling Burgundy

Taylor Wines

Burgundy
Vermouths

Rosé
Sauterne

Taste What a Difference

LICENSED TO UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

The grapes are right.
In Taylor Territory,
wines from the best
grapes of New York
State and other regions
are skillfully blended to
achieve a taste and
depth of character
unique in all the world.

The hills are right.
Hillside vineyards are
ideal for our New York
State grapes because
the vines face the sun
at the correct angles.
Hills also provide
natural drainage—an
enormous benefit
because vines dislike
wet feet.

The lakes are right.
Our glacial lakes act
as natural thermostats
for our vineyards,
helping to protect
them from frost
danger in the spring
and fall.

The climate is right.
The rhythm of our
seasons is perfect for
our grapes. Summers
with dry days and cool
nights keep in the fresh
fruit quality. And our
long winter provides
the "blessed sleep"
that vines require for
vigorous grapes.

From the majestic Finger Lakes area of New York State

Taylor[®] Territory

come the most distinctive wines made in America today.

What a difference
New York makes.

TAYLOR WINES®

© 1977 The Taylor Wine Company, Inc., Hammondsport, N.Y. 14840

The people are right.
To a true winemaker,
wine is not just a
living—it's life itself.
Many of our people
are third generation
winemakers who are
devoted to wine-
making traditions that
began here over 100
years ago.

The soil is right.
As all winemakers
know, rich soil does
not produce great
wine. If wine is to have
character, the grapes
must struggle for life
in the kind of lean,
gravelly soil found in
Taylor Territory.

about cast-
e at
n Museum
t, 425-1776).
and they'll
e and wine.

The Traditional Folk Music Club offers the playing older try music atagle Tavern h Street). is the Ibra- r East Dance ing at 5 P.M. fall (123 t, JU2-4536).

"Saturday Night Fever," a film based fabulous of the New " story in azine, stars and has ws State II 45th ws Cine and 86th

"A Touch of the Poet," a revival of the Eugene as opened at es Theater i Street) Robards.

ne Pilobolus at 9:30 nel 13.

classical and folk dancing. See Lynn Redgrave in "Saint Joan" at Circle in the Square (50th Street west of Broadway, 581-0720). It's a revelation.

15 Leonard Bernstein conducts the New York Philharmonic and guest soloists in "Songfest" at Avery Fisher Hall tonight, tomorrow, and on the seventeenth and twentieth, at eight.

"To Celebrate the Moment" is an exhibition in honor of the holiday season at the Cooper-Hewitt Museum (2 East 91st Street).

22 "That's Not Funny, That's Sick!" is a comedy extravaganza incorporating the best of the *National Lampoon* revue sketches. It's at the Other End (Bleecker Street and La Guardia Place). Phone for reservations: 673-7030.

Join a "Messiah" Sing-In at Avery Fisher Hall tonight at eight; \$5.95.

29 Two films for children begin at 2 P.M. today: *Follow the North Star*, about the Underground Railroad, and *Legend of John Henry*. Free, at the New-York Historical Society (170 Central Park West, at 88th Street).

And *Red Shoes*, your parents' favorite ballet movie, is playing at the Regency.

the real flamenco is like, go tonight and find out.

16 See the "Messiah," presented by the St.

Raymond's Schola Cantorium (soloists and orchestra) at Tremont Avenue and Castle Hill Road, Bronx, at 8 P.M.; \$3.

An exhibition of Colombian food products—fresh, frozen, and packaged—is open weekdays at 140 East 57th Street from 9:30 A.M. until 4:30 P.M.

23 "Don Juan in Hell" is being given by the Medicine Show Theater Ensemble tonight at eight at 45 East 20th Street. Call 982-2986 for details.

Woody Guthrie's "Seeds of Man," a poetic and humorous celebration of his growing up, is just out this month in paperback (Pocket Books, \$2.75).

30 Art tour: An informal two-hour walking tour of museums and galleries emphasizes current exhibits; \$5. Hours are 10:30 A.M. to 12:30 P.M. Call 765-2515 for reservations.

"Forty Modern Masters," at the Guggenheim Museum, features masterworks of artists such as (alphabetically, of course) Arp, Ernst, Klee, and Picasso.

427-1488).

Treat yourself to an excellent, sparkling double bill at Carnegie Hall Cinema (Seventh Avenue between 56th and 57th streets) today. *It Happened One Night* (just as good as it was in 1934) and *My Favorite Wife*, with Irene Dunne and Cary Grant.

17 "Wilbur the Christmas Mouse" plays at 1:30 P.M. and "Pinocchio's Christmas Journey" at 3 P.M. Both are shown Saturdays and Sundays through January 8 (excluding Christmas Day) at Courtyard Playhouse (39 Grove Street, off Sheridan Square). Reservations are a must. Call 765-9540. Admission is \$2.50.

"An English Renaissance Christmas," with music of court, church, and countryside from the time of the Lancasters through the reign of Elizabeth I, is at Alice Tully Hall, Lincoln Center, at 8 P.M.; \$6.50.

The Performance Group has Seneca's "Oedipus," adapted by British poet Ted Hughes, playing at the Performing Garage (33 Wooster Street) Tuesday through Sunday at 7:30 P.M. For reservations, call 966-3651.

24 Two great old-time movies are at the Regency (Broadway and 67th Street, 724-3700). Both of them star Jeanette MacDonald and Nelson Eddy, and thus, both are wholesome, with plenty of good singing—*Sweethearts*, and *I Married an Angel*.

Christmas holiday tours for the six-to-sixteen group: For instance, a guided visit to the Museum of Natural History, with lunch in the cafeteria, then a seat at the New York Experience multimedia spectacular. It's from 10:30 A.M. to 3 P.M., and \$10 a person takes care of everything. Call 765-2515.

31 "Rain Song" is a children's theater performance given at 1:30 P.M. on the second floor at 78 Fifth Avenue, near 14th Street. It's appropriate for everyone ages four and up: It includes puppets, dance, masks, and music. Call 982-3439 for details; \$2.

"Hansel and Gretel," a children's musical, plays on Saturdays at 2:30 P.M. at the Royal Playhouse (219 Second Avenue, at 14th Street, GR 5-9647); \$2.

"Die Fledermaus" is being televised on Channel 5 at eight tonight from the Royal Opera at Covent Garden as a little New Year's gift for you.

Happy new year!

or Territory.

Chablis
Rhine Wine

Lake Country Red
Lake Country White

Lake Country Pink
Pink Catawba

Sangria
Cocktail Sherry

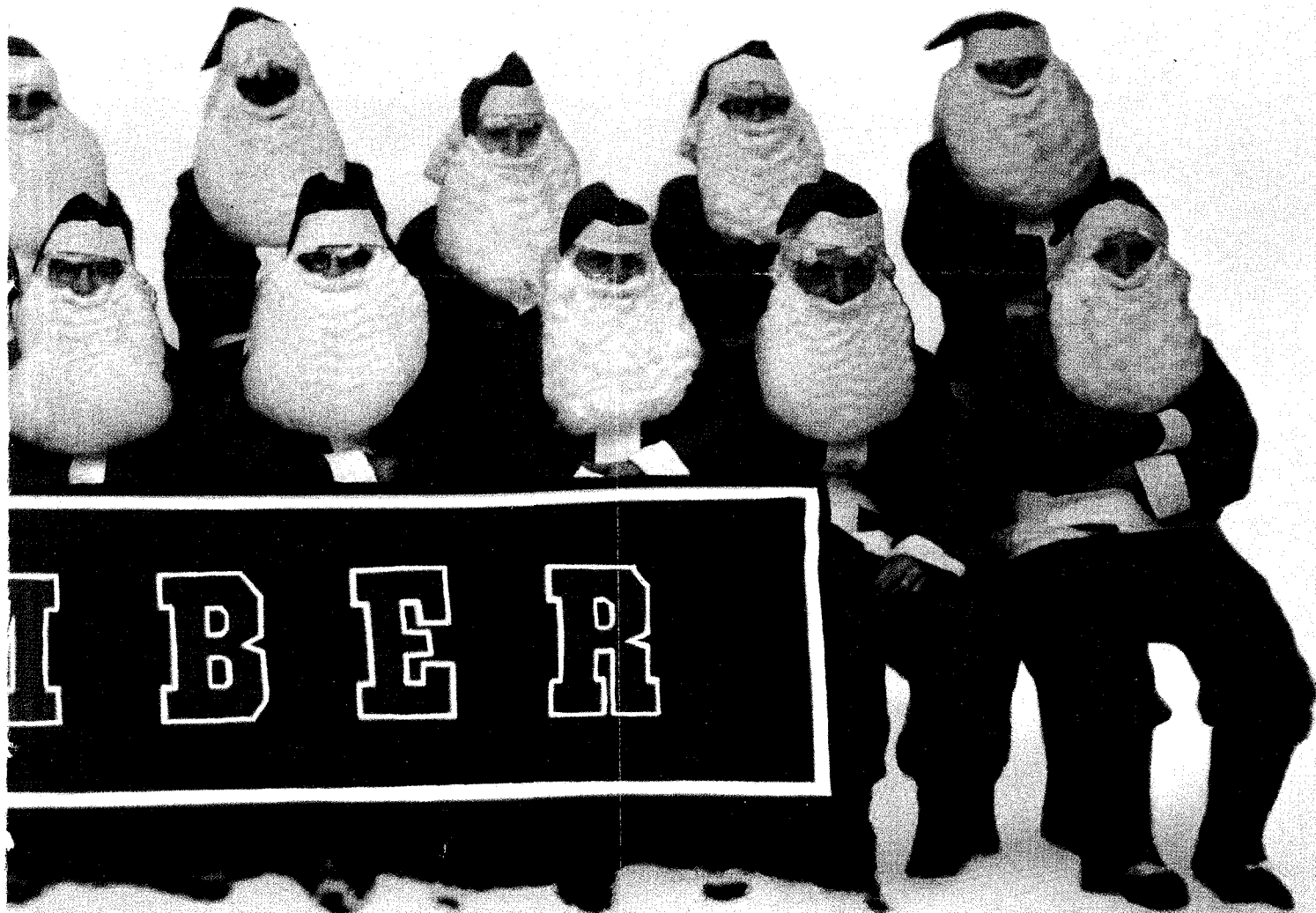
Sherry
Cream Sherry

Port
Tawny Port

nce New York Makes

LICENSED TO UIC ©1977 The Taylor Wine Company, Inc., Hammondsport, N.Y. 14840

ELECTRONIC REPRODUCTION PROHIBITED



WEDNESDAY THURSDAY FRIDAY SATURDAY

Stars
gs
wks

s

ens

Stars
yers

s
apitals
flyers

1

Is there anything you'd rather learn about than the **African elephant**? Hear a lecture by Dr. Richard Van Gelder tonight at eight at the Museum of Natural History (873-1498). It's \$2.
See an **"All-Star Tribute to Elizabeth Taylor."** Many of the people in her life will expound tonight at nine on Channel 2.

8

The Ballet Nacional Festivales de España dances tonight at eight at Carnegie Hall. It's a company of 40 dancers with assisting musicians, and is dedicated to Spanish

2

"Becca," a new musical by Wendy Kesselman, produced by Women's Interart at its center (549 West 52nd Street), opens tonight at eight. It is an exploration of children's fantasies. Ten-year-old Trini Alvarado stars. It runs through December 18.

9

Manuel Agujetas is a flamenco singer. His wife is an extraordinary dancer. They appear tonight at Carnegie Recital Hall at 8:30. Tickets are \$4.
If you want to see what

3

"Highway 1," William Grant Still's opera in one act, produced by National Opera Ebony, is performed tonight at eight at the Beacon Theater (Broadway at 74th Street, 874-1717).

The first Saturday of every month (and this is it) is celebrated at **David Copperfield's Pub** (38th and Lexington, 684-8227) by a British music-hall cabaret from 9 P.M. until 2:30 A.M. (with asides of steak-and-kidney pies).

There's a gorgeous **Handel's "Messiah"** this afternoon at two at the Gustavus Adolphus Lutheran Church (155 East 22nd Street, OR 4-0739) with a suggested contribution of \$3.

10

"Look Up in the Sky," a Hayden Planetarium program Saturdays at 11 A.M., is specially designed so young people can learn all about what's happening up there (873-8828).
Your monthly **Bluegrass concert** tonight stars the New Lost City Ramblers and Ralph Stanley and the Clinch Mountain Boys. Show times are 8 and 11 P.M. Tickets are \$5.50, and the place is the New York University Loeb Student Center Auditorium (566 LaGuardia Place.

Photographed by Matthew Klein

"...Oratorio by W. H. Auden, German films, Manhattan Brass Ensemble, Irish Music, *The Legend of John Henry*, magicians ..."

(Continued from page 75) Gabrieli, Tippett, Bach, and others; 12/16, Manhattan Repertory Orchestra, George Manahan, conductor, Christine Scafidi, cellist; Rimsky-Korsakov's *Scheherazade* and Lalo's Cello Concerto in D Minor.

Music for a Sunday Afternoon—At Christ Episcopal Church (76 Franklin Ave., Staten Island) 12/4 at 3 P.M.: Bach Cantata no. 142 and the "Gloria" of Vivaldi; choir, soloists, and instrumentalists conducted by Jan Meyel.

New York Kammermusiker—At the Williams Memorial Residence Auditorium (720 West End Ave., at 95th St.) 12/29 at 2:30 P.M.: Renaissance and Baroque music and improvisations.

American music—In the Great Hall of the Cooper Union (7th St. and Third Ave.) 12/2 at 8 P.M.: "A Crazy Quilt," works of 25 American composers during the last 120 years; Leo Smit, piano and narration, Martha Herr Hanneman, soprano; 12/16 at 8 P.M.: "An Evening of Operatic Arias and Duets," Jerome Barry, baritone, Jeanne Distell, soprano, Mikael Eliassen, piano.

Films and Fairs

The Berlin Lubitsch—At Goethe House (1014 Fifth Ave., at 83rd St.), 12/3 at 1 P.M. and 4 P.M.: a retrospective of the early silent films of Ernst Lubitsch, with German intertitles (information sheets available); films will be *Die Augen der Mumie Ma* and *Die Austernprinzessin*; 12/10 at 1 and 4 P.M.: *Die Puppe*. 12/3 program repeated at NYU's Deutsches Haus (42 Washington Mews) 12/5 at 7 P.M.; 12/10 program repeated at Deutsches Haus 12/12 at 7 P.M.

Holiday Crafts Fair—At Columbia University's Ferris Booth Hall (115th St. and Broadway), 12/9 to 11, 16 to 18, noon to 8 P.M.: sixth annual fair to benefit noncommercial radio station WBAI. Exhibit and sale by over 250 crafts people in all media; homemade food and drinks; entertainment provided by clowns, choruses, dancers, minstrels, bluegrass bands, string quartets, etc. Contributions welcomed.

NYPL films—In the auditorium of the Donnell branch (20 West 53rd St.) 12/1, 8, 15, 22, 29 at noon: Two parts of *Roots* will be shown each Thursday; 12/6, 13, 20 at noon: "What's Happening," adult films on topics of current interest; 12/6, 13, 20 at 2 P.M.: films for older adults; 12/27,

noon to 4 P.M.: *Yellow Submarine*, *Kitty Hawk to Paris*, *Land, Green Grow the Profits*, *Last Stand Farmer* (all ages).

Lectures and Dramatics

Of historical interest—At the Frances Tavern Museum (54 Pearl St.) 12/2 at 12:30 P.M.: a reenactment of Washington's farewell to his officers, by Alexander Hamilton's Independent Train of Artillery.

Library lectures—In the auditorium of the Donnell branch of the NYPL (20 West 53rd St.) 12/12 at 6:30 P.M.: "Divorce," part two of a lecture by Barry Wadler, Young Lawyers' Committee of the New York County Lawyers' Association; at 12:30 P.M., "An Hour With the Investment Experts"; 12/5, "What Wall Street Can't Do for You," Sam Shulsky of the King Features Syndicate; 12/12, "Public Utilities," Ken Hollister, first vice-president, Dean, Witter & Co.; 12/19, "Tax Exempt Bonds," Gedale B. Horowitz, partner, Salomon Brothers. All lectures introduced by Eliot Sharp.

Video art—At the Donnell branch of the NYPL, 12/5 at 5:30 P.M.: a program by Ernest Gusella.

For Kids

Performance and presentation—At Lincoln Center Public Library (111 Amsterdam Ave.) 12/10 at 3:30 P.M.: Drums, percussion, and the spoken word in William J. Hooker's "The Creation of the Universe." For school-age children and adults. For reservations, call 799-2200, ext. 237.

Holiday week for children—At the Donnell branch of the NYPL (20 West 53rd St.) 12/3 at 3 P.M.: a holiday story hour; 12/10 at 3 P.M.: a piñata and story hour. Both in the Central Children's Room. Details of other programs from 12/3 to 12/10 may be obtained by calling 790-6161; most local branches are having children's holiday programs, so phone.

Holiday variety show—At the Trinity School (101 West 91st St.) 12/11 at 3 P.M.: clowns, musicians, and jugglers, including Grouptroup, Inc., Dr. Quackenbush's Traveling Medicine Show and Magic Circus, and Michael Canick, magician. For all ages.

Story hours—At the New-York Historical Society (Central Park West at 77th St.) 12/14 and 12/28 at 2 P.M.: stories for kids aged four to eight.

Films for older children—At the New-

York Historical Society, at 2 P.M.: 12/27, *Bridge of Adam Rush*; *Eagle and the Moon*; 12/29, *Follow the North Star*, *The Legend of John Henry*.

Winter—At the Staten Island Children's Museum (15 Beach St.), from 3 to 5 P.M. Mon. through Fri. from 1 to 5 P.M. Sun. and holidays: "Day After Winter," a multi-sense "hands-on" exhibit, winters past and present, here and around the world, in fact and in fantasy. Museum closed Sat., Christmas Day, and New Year's Day.

Gay Blades—At all of the city's five outdoor and two indoor rinks, each Tues. at 3:30 P.M.: free ice-skating for children fourteen and under. All rinks (with the exception of Abe Stark Rink) will also schedule free sessions from 8 to 10 A.M. on holidays observed by the Board of Education. At Abe Stark, children fourteen and under will be admitted free from 9:30 to 11:30 A.M. on official holidays. A free novice ice-hockey clinic for beginners twelve and younger will be held every Mon. at the Abe Stark and Flushing Meadow rinks, from 5:45 to 7 P.M. The five outdoor rinks are: Wollman rinks in Central Park, Manhattan, and Prospect Park, Brooklyn; Lasker Rink, Central Park; Mullaly Rink, Bronx; Cloves Lake Rink, Staten Island. Indoor rinks: Abe Stark Rink, Coney Island, and the City Building in Flushing Meadow.

Nathan's famous children's theater—One-hour shows featuring marionettes, clowns, magicians. At Times Square (43rd St. and Broadway) at 1 and 3 P.M. every Sun. in December, except Christmas Day; at 1910 Story Ave. in the Bronx at 1 P.M. every Sun. in December; at 2290 Central Park Ave., Yonkers, at 1 P.M. every Sun. in December; at 2710 Hylan Blvd., Staten Island, at 1 P.M. every Sun. in December; at 3946 Hempstead Tpke., Levittown, at 1 P.M. every Sun. in December; at 3131 Long Beach Road, Ocean-side, at 1 P.M. every Sat. and Sun. in December; for information about Massapequa, call (516) 795-3377; for Lawrence, (516) 371-4700; for Hicksville, (516) 822-2177; for Livingston, N.J., (201) 992-3655; for Wayne, N.J., (201) 785-0450; for Nanuet, N.Y., (914) 623-6200.

Library films—At the Nathan Straus Young Adult Library, Donnell branch of the NYPL, 12/22 at 3:30 P.M.: films for teenagers; in the Donnell Auditorium at 2:30 P.M. 12/1, 8, 15, 22, 29: films for preschoolers.

GARBO WALKS

“... The 72-year-old legend prowls the East Side of Manhattan causing waves of ditherish pleasure whenever she’s recognized...”

The place is 55th Street and Madison Avenue. The time is three on a Wednesday afternoon. The street is crowded with pedestrians—strolling shoppers and business people rushing to and from appointments. Suddenly, an almost telepathic ripple runs through the crowd. One distinguished-looking, middle-aged executive nudges another in the ribs and inclines his head toward the window of Yves Saint Laurent’s men’s shop. “It’s her,” he whispers hoarsely. “Who?” says his friend. “Her, her, it’s Garbo!” They stop for a moment and stare intently at the tall, slender woman wearing large sunglasses and a beige raincoat, window-shopping the men’s Rive Gauche. They then continue down Madison, their day *made* by the sighting.

Directly behind the two men, a long-legged model, her own face recognizable from covers of *Vogue* and *Harper’s Bazaar*, makes the same discovery. She doesn’t walk on. Instead, she sidles up to the store window and stands next to the woman, feigning interest in the window’s contents. Actually, she is stealing glances at the almost mythic being beside her, expertly noting the line of the jaw, the still perfect nose, and desperately trying to see if there are crow’s-feet behind the tinted glasses. Tonight she will breathlessly tell her boyfriend of her silent encounter. For the model, too, this day is emblazoned in her memory. She has seen Garbo—in the flesh.

Similar scenes occur almost daily, up and down Fifth and Madison, on First, Second, and Third avenues, and along the side streets from 48th to 72nd. Greta Garbo retired from movies and public life in 1941, after a disastrous flop called *Two Faced Woman*. Now, 36 years later, the 72-year-old legend prowls the streets causing waves of ditherish pleasure whenever she’s recognized. In fact, in recent years, the legendary recluse has become as visible as any landmark on Manhattan’s East Side, because that’s where Garbo walks—and walks—and walks. Some knowledgeable observers say she covers as much as four miles a day.

Garbo watchers are divided into two



Gotcha! Look, but you better not touch.

categories, the passive and the active. However, with a few exceptions, they both abide by the same rules: Never accost her and never speak to her unless she (it should only happen) speaks to you.

The passive watchers, like the two executives, will merely stare at her, feel the adrenaline flow as they note the time and place, and then move on. The active watchers, like the model, will contrive to stand next to her and overhear her conversations with store clerks; the more intrepid will follow her.

James Kirkwood, the Pulitzer prize-winning co-author of *A Chorus Line*, confesses to membership in the latter category. “I would never think of following *anybody*,” he says. “But I was crossing 57th and Third, late for an appointment, when suddenly, there she was! I followed her for blocks, as

she went in and out of trashy antiques stores. Finally, I went into one dinky little store to browse along with her. I got the feeling she was aware that I was following her. I panicked and bought an ugly china dog for 50 bucks, just so she’d think I was in the store on official business. I still have that damned dog. It’s so hideous I wouldn’t give it to my worst enemy.”

Frank Milton, the co-producer of *Otherwise Engaged*, *Equus*, and *No Man’s Land*, used to be one of the legion of anonymous, passive Garbo watchers. He had a protective feeling about her and was disturbed to hear of anyone annoying or harassing her. That was until a blustery day last February. Waiting for the light to change at 57th and Madison, he happened to glance to his left. Standing next to him, bundled up against the bitter cold, was Garbo. His years of silent adoration got the better of him and his passivity melted away. The flustered Milton pointed at her and loudly announced, “Miss Garbo, you are divine!” At this, the divine Miss Garbo fled across 57th Street, against the light, and was narrowly missed by a truck. Frank Milton has since rejoined the ranks of passive watchers.

Following Garbo can be a tricky business, reports one young Sutton Place matron, who lives down the street from Garbo’s apartment at 450 East 52nd Street. “I see her all the time,” she says. “I almost feel I know her—or I should say, my dog knows her. Whenever I’m walking him and Garbo comes along, she’ll bend down and pet him, tell him how nice he is, and walk off. She has never said a word to me; it’s as if I didn’t exist. One day, I was without the dog on 53rd Street and Second and she appeared. I don’t know what possessed me, but I decided to follow her, at a distance, of course. She walked up Second and turned west on 55th. She keeps a pretty brisk pace for a woman her age; I almost had to run to keep her in sight. When she reached the corner of Lexington Avenue, she stopped and pulled a small round mirror out of her pocket. I could see that

YOUR BEAUTIFUL MEMORIES WILL BRING YOU BACK



On one of St. Croix's most beautiful beaches. Kitchen-equipped studio and one-bedroom suites. Spacious pool. Watersports lessons. Enjoy duty-free shopping in nearby Christiansted. Come once—your memories will bring you back. Ask your travel agent or call (800) 327-8866



Pelican Cove, Christiansted, St. Croix,
U.S. Virgin Islands 00820
Managed by Helmsley-Spear, Inc.

got a guy who smells like a camel

...or a Winston or a
Lucky or a Marlboro?

It's time to tell him about SmokEnders. No shock treatments, no aversion therapy, no hypnosis, no strain on his willpower or waistline.

After SmokEnders, you will both breathe a lot easier.

Call our Stop Line toll free
for details:

800-631-7676
(in New Jersey: 800-452-9773)

Jacquelyn Rogers' Method
SMOKENDERS®
"The Easy Way to Quit Smoking"

11 E. 44th St.
New York, N.Y. 10017

© smokEnders, Inc. 1971 (rev. 9/77)

she wasn't looking at herself in the mirror; she was using it to see if anyone was following her. I was so frightfully embarrassed, I turned and ran in the other direction."

If the Garbo watchers revere her as an unapproachable divinity, the reverse is true of the tradespeople along First and Second avenues. Silvio Faraci and Charlie Pasternack of Salnet Produce on Second Avenue at 53rd Street, for example, have an almost paternalistic attitude toward her. For months an old newspaper photo of Garbo was discreetly displayed behind the potato-chip rack, near the cash register. "She comes in all the time," says Silvio. "Buys only vegetables. I think maybe she's a vegetarian, 'cause we got very good meat here. She loves zucchini and artichokes." "Yah," Charlie agrees, "but she's crazy about persimmons. Silvio puts them up on a shelf for her so they'll ripen." Silvio blushes and says defensively, "She's a very nice lady, but I worry about her. Last month she came in looking real pale and tired. Now, last week she came in all tanned. She was away somewhere, I don't ask where. It's just nice she looks so good. I got a feeling she's very lonely—but I know she's got friends. I see her a lot with some Italian guy. I think maybe she likes Italians," he says proudly. "One cold day last winter she came in and we were laughing and fooling around and she said, 'Maybe I'll come in here and work behind the counter for a few hours a day. It would be good for me.'" Charlie smiles. "Maybe we should take her up on it. In this neighborhood she could sell an apple for a hundred bucks and people would be lined up outside waiting for more just like it."

In the unlikely event that you haven't yet had your own glimpse of the world's most extraordinary living legend, you might drop by Salnet Produce, or Green Valley Foods, a barbecued-chicken emporium at 887 First Avenue, where nonvegetarian Garbo buys raw chicken legs from time to time. "I like to cook them myself," she tells the store manager, who sees no insult to his barbecuing expertise in her purchase. Or you might hang about a few blocks up at the newspaper-and-stationery store, where Garbo picks up her Sherman's cigarettes.

And, if all else fails, why not try what a middle-aged doctor has been doing for the past ten years? Whenever he goes on a trip, whether to Marietta, Ohio, or Moscow, Russia, he sends Garbo a picture postcard. That way, if he ever runs into her during one of her daily walks, he can say, "Hello, Miss Garbo, did you get my card?"

Rio in New York
Dance at Cachaca
(2 Brazilian Bands)
Nightly—10PM-4AM
(Except Monday)
403 East 62nd St.
Res: 688-8501

CACHAÇA

A MAN'S JAPAN

THE AUTHENTIC
JAPANESE MASSAGE
IN A JAPANESE
ATMOSPHERE
SAUNA, NEEDLE SHOWERS,
LOUNGE
monday thru saturday
by appointment
11 a.m. to 12 mid.

SALON de TOKYO

200 WEST 57TH STREET / 757-2187

Haiti's Newest 'In' Resort Casino



Relaxed elegance with the excitement of the Caribbean's friendliest island. At Mike McLaney's plush Royal Haitian Casino, you'll enjoy nightly gaming—Las Vegas style. The luxurious estate-like resort offers 16 acres of tropical gardens, pool, tennis courts, air conditioned rooms and suites. Gourmet cuisine accents French, Haitian and American specialties. Near downtown shopping and attractions.



royal haitian hotel & casino
PORT-AU-PRINCE HAITI

For Brochures/Reservation, contact:
420 Lincoln Rd./Suite 224/Miami Beach, FL 33139/
OR CALL TOLL FREE: 1-800-327-3142
IN FLORIDA: (305) 531-8831

AMERICAN INDIAN

jewelry.



PRE-
CHRISTMAS
SALE

50%
OFF

The east coast's largest distributor now offers their complete collection direct to you at wholesale prices.

Thunderbird

608 5th Ave. (49th St.) Suite 409, 581-4980

Wine/Alexis Bespaloff

COME TO THE CABERNETS

“...Few knowledgeable people deny that the best California Cabernets are now among the finest red wines produced anywhere...”

There are two principal reasons for buying fine wines when they first appear on the market: Either they are produced in limited quantities and are therefore unlikely to be available for more than a few months, as are the best red and white Burgundies, or they need time to mature but when ready to drink may be considerably more expensive, as is the case with red Bordeaux. Both reasons motivate alert consumers to acquire the best California Cabernet Sauvignons soon after they arrive in retail stores.

The Cabernet Sauvignon grape is the principal variety grown in the Médoc region of Bordeaux, and enough has been written about blind tastings at which certain California Cabernets have been rated the peers of top Bordeaux wines to persuade all but the most skeptical of their value. Few knowledgeable people deny that the best California Cabernets are now among the finest red wines produced anywhere in the world. If comparisons are made between Bordeaux and California Cabernets, the California wines generally tend to have a fatter and riper style; they show more of the fruit of the grape and often have a more pronounced taste of the new oak barrels in which many of them are aged. Bordeaux wines tend to be more subtle, complex, and tannic, lighter, less opulent, and, when young, less appealing.

If wine drinkers, especially in the East, have been slow to appreciate the quality of California's finest wines, however, they are not fully to blame. Most well-known Bordeaux châteaux produce 15,000 to 30,000 cases annually, but many California Cabernets are made in limited quantities, and older vintages are hard to come by. It's still possible today to buy a wide range of ten- or fifteen-year-old château-bottled Bordeaux, but it's already very difficult to find famous California Cabernets of recent years. For example, only 700 cases of Heitz Martha's Vineyard 1968 were produced, 6,000 cases of Beaulieu Vineyard Private Reserve 1970, 450 of Chappellet 1969, 800 of Ridge 1971, and 1,500 of Mayacamas 1970. There's an even more basic reason, however,



why older California Cabernets are difficult to find: Many of the wineries now producing fine Cabernets did not even exist a few years ago. The 1966 vintage was the first for both Robert Mondavi and Heitz Martha's Vineyard, and 1967 was the first vintage at Freemark Abbey. Robert Travers produced his first Cabernet at Mayacamas in 1968, which was also the first harvest at Spring Mountain. Chappellet and Sterling made their first Cabernets in 1969; Clos du Val, Stag's Leap, and Burgess Cellars in 1972; and a number of new wineries have yet to release their first vintage.

It's remarkable that so many excellent wines have come from wineries with such short histories, and it's certain that even finer ones will be produced in the years to come. To begin with, in ten years, plantings of Cabernet Sauvignon in California have increased from less than 3,000 acres to almost 27,000, meaning that most of the wines now being made come from young vines, which produce lighter wines. Even more significant is the fact that in California, the wine maker plays a more important role in the quality and style of the wines he or she makes than is the case in any of the traditional European districts. For example, a California wine maker has the leeway not only to select the vineyard sites from which to buy grapes

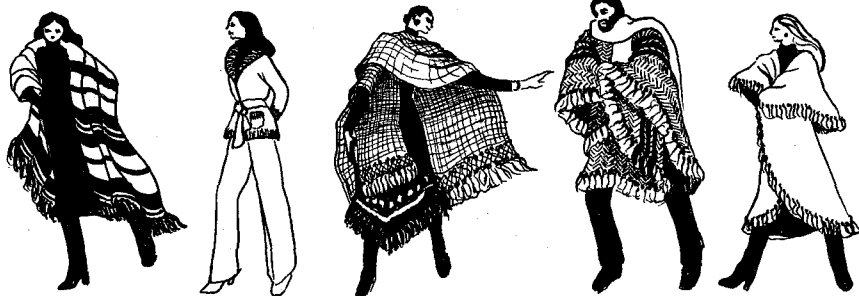
but also to experiment with the grape varieties he or she uses and the kind of wood in which the wines are aged—two elements that play an important role in determining a wine's style.

A wine can be labeled “Cabernet Sauvignon” if only 51 percent of it is made from this grape, and most of the 130 California wineries that produce this wine blend in a high proportion of less expensive grape varieties, which often results in undistinguished wines without much varietal character. In contrast, many serious California wine makers started out using 100 percent Cabernet Sauvignon in their wines to achieve maximum varietal definition. However, a number of them have since begun blending in wines from Merlot and Cabernet Franc grapes, having decided that part of the balance and subtlety of fine Bordeaux comes from the use of these varieties, which are also widely planted in the Médoc. The addition of Merlot in particular softens the characteristic harshness of young Cabernet Sauvignon.

In Bordeaux, red wines are traditionally aged in Nevers oak barrels. In California, however, wine makers are experimenting with American oak, which gives a more pronounced bouquet; Yugoslavian oak, which adds body; Nevers and Limousin oak from France, which contribute finesse; and so on. Some wine makers like the tannic complexity that comes from new oak, while others prefer used barrels, which round out a wine without adding a pronounced wood taste.

Some Recommendations

If the bad news is that older California Cabernets are in short supply, the good news is that there is now a wide range of excellent 1974 and 1973 wines available. Good wines from these two vintages are generally better than all but the best examples of the variable 1972s and lighter-bodied 1971s. Not all of the major wineries have released their 1973 and 1974 wines, but in the past few weeks I've tasted about 45 Cabernet Sauvignons from these two vintages and



ARTESANOS

243 East 59 Street

A new store for beautiful handmade clothes of handspun virgin wool.

This Christmas, give something off the wall.



Between two walls, there's nothing more usefully unique than a Hammock Master Yucatan Hammock.

Where up to 5 placid persons can recline suspended on 5 miles of lace woven in a rainbow of colors.

Hooks and ropes are included in an attractive gift box that

we'll send anywhere in the universe.

From \$55-\$75. Available only at Swing Low and some parts of Mexico.

Swing Low

A fantasy of hand-crafted designs and hammocks. 1181 2nd Ave., (62nd-63rd) Mon.-Sat. 11 to 10 Sun. 2 to 8 (212) 838-3314 Mail and phone orders accepted. Send for our brochure

what Kahlua® is to coffee
TIFFIN is to Tea



IMPORTED ORIGINAL
Tea Liqueur

From high in the Himalayas comes the essence of Tiffin... the prestigious imported Tea Liqueur bringing you the true flavour of the world's rarest, most prized India Darjeeling tea leaves. The liqueur to be sipped, savoured and enjoyed in infinite variations! Try a 'Brown Russian,' 'Tiffin Sour,' Tiffin on-the-rocks, and in hot or iced tea. Blending pure and natural ingredients with great pride, we share with you the original secret of Tiffin, turning 'tea' into a 'Tea Party'!

Imported from: Germany, 70 proof, by Shaw-Ross Importers, Inc., Miami, Florida ©1977

found quite a few very good ones, as well as several that are exceptional. Fortunately, as a result of new plantings, even small wineries can now find enough grapes to produce 5,000 cases or so of Cabernet a year.

A good place to start in any Cabernet listing is with some of the traditional wines that are softer, less intense, and ready to drink. Louis M. Martini 1973 (\$4.29) and Beringer 1973 (\$4.99) are good examples—correct, well made, but not distinctive. Pedroncelli 1974 (\$4.29) is a fuller and more elegant wine, and Charles Krug 1973 (\$4.56) is attractive and well balanced. Souverain of Alexander Valley 1973 (\$3.99), subtle and appealing, and the somewhat richer Beaulieu Vineyard Beau Tour 1974 (\$3.99), blended with 20 percent Merlot, seem to me the best values in this group.

Wines with a more defined varietal character and more intensity of flavor and fruit are typified by the harmonious Simi 1973 (\$5.99) and the attractive Parducci 1973 (\$4.92). Beaulieu Vineyard 1974 (\$6.25) is a good example of this ripe, intense style, and preferable to its lighter 1973.

Although all of these wines are well made and well worth trying, another level of quality and complexity is reached with several fuller-flavored and more distinguished wines which are particularly elegant and stylish. Clos du Val 1974 (\$8.60), a big, rich, complex wine that is also well balanced, is one of the best Cabernets around today and distinctly better than its 1973. Robert Mondavi 1973 (\$6.99) is good and well balanced, but the 1974, at the same price, is a bigger and finer wine, with good structure and varietal intensity. Spring Mountain 1973 (\$9.99) is an elegant wine with a well-defined character; the 1974 (also \$9.99) is more intense but has an herbaceous taste that puts some people off and has already made it controversial. As good as Clos du Val and the others in this group are today, they will all taste even better in a year or two.

Sterling 1973 (\$7.29), an excellent wine, is even more tannic and closed in than the wines in the last group and needs more bottle age to show its potential. (There is a Sterling non-vintage Cabernet available at \$3.99, but it is not as good a value as, say, the nonvintage Cabernet from the Christian Brothers at \$3.65.) Among the bigger wines that are not yet ready to drink, the most impressive are Chappellet 1974 (\$8.35) and 1973 (\$10.50). As was the case whenever I was able to compare both vintages of the same wine, the 1974 is bigger and richer, but in this case both vintages are in-

FABULOUS DISCOUNTS on designer sportswear thru formal gowns, sizes 4-20. Custom Designs for problem figures. Alterations are available.

DESIGNER DIRECT

171 Madison Ave
Rm 1108
NY, NY 10016
(212) 689-7606

THE BIG BEAR



Come on strong this winter in our bold, handsomely tailored, hand sewn designer original of rare top-of-the-line shearling skins imported half way around the world from the Straits of Magellan. Tipped ... fluffed ... and luxuriously warm, you'll look & feel great. Available exclusively at

809 Lexington Ave., N.Y.C.
Mon to Sat 10-6 PM Mon &
Thurs eve til 9 PM (bet
62-63 St., 2nd fl)
(212) 688-3686

504 Central Ave., Cedar-
hurst LI Mon to Sat 10-6 PM
Wed eve til 9 PM (Near
Cedarhurst Ave.)
(516) 569-4079

THE COUNTRY STORE



francesca

Jewelry Gallery
666 Madison Avenue New York, N.Y. 10022
212-838-5995

Fashion Jewelry

**BURRRR. IT WAS COLD
LAST WINTER.**

**BUY
A FUR COAT
THIS WINTER.**

We have the largest selection of men's furs in New York — Lynx, Raccoon, Mink, Coyote and Nutria. All styles for dress or casual wear. Once you see them you'll want one. We honor all major credit cards.

BROTHERS II

352 7TH AVE. (12A) NYC 212-695-8469

tense, tannic, not yet showing much fruit, and tremendously promising. At a recent blind tasting of twenty top Cabernets, these two wines ranked first and second. An even bigger wine, so tannic that it still can't be approached with any pleasure, is Mayacamas 1973 (\$12.25). This very powerful wine provides a remarkable contrast in wine-making styles to such appealing and drinkable Cabernets as, say, Souverain and Charles Krug. Another rich, tannic wine, already hard to find, is the impressive Sonoma Vineyards Alexander's Crown 1974 (\$6.99), the first bottling from this 61-acre vineyard. I hesitate to mention this wine except as an example of the way certain California Cabernets achieve instant fame. Only 3,000 cases were made (of which 200 were sent to New York), and as a result of advance reports from those who tasted the wine before its September release, it is virtually sold out already.

This list is, of course, incomplete, since a number of large wineries are still bottle-aging their 1974s, as are such small wineries as Ridge, Mayacamas, Heitz, and Freemark Abbey. But it certainly includes a wide enough choice to enable anyone not yet familiar with the range of styles available to make a start. The possibility of comparing so many approaches to wine making, and of following the evolution of individual wineries in the vintages to come, is an exciting one, and there's no better time to start than now.

Where to Buy Them

The following stores offer a wide selection of California Cabernet Sauvignons (prices in New Jersey may vary slightly from those quoted above):

Acker, Merrill & Condit (2373 Broadway, near 87th Street, SU 7-1700).

Cork & Bottle (1158 First Avenue, near 64th Street, TE 8-5300).

Fine Spirits Wine & Cheese (14 Riveredge Road, Tenafly, New Jersey, 201 568-0271).

Forest Hills Liquors (108-09 Queens Boulevard, Queens, BO 8-0800).

Goldstar Wines & Spirits (103-05 Queens Boulevard, Queens, 459-0200).

Ho-Ho-Kus Wines & Spirits (626 North Maple Avenue, Ho-Ho-Kus, New Jersey, 201 444-2033).

Morrell & Company (307 East 53rd Street, MU 8-9370).

Sherry-Lehmann (679 Madison Avenue, near 61st Street, TE 8-7500).

67 Wines & Spirits (179 Columbus Avenue, at 68th Street, 724-6767).

Winetasters (100 Chatsworth Avenue, Larchmont, 914 TE 4-0800).

Yorkville Liquors (1392 Third Avenue, at 79th Street, BU 8-6671).



aboard the historic steamship
"Chauncey M."

**Party it up
aboard
a legend!**

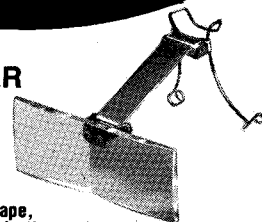
The steamship that the Rockefellers and Pulitzers loved over 60 years ago has become the New Jersey Meadowlands' luxurious new restaurant and cocktail lounge. Luncheon, dinner, dancing, holiday partying, banquets. (Reserve now for Christmas and New Year's Eve.) Come enjoy!

The Aratusa Supper Club
Opposite Giants Stadium

Moored on the Hackensack River,
Secaucus, New Jersey
Meadowland Parkway exit off Route 3
Reservations: (201) 348-4555
• American Express • Diners Club
• BankAmericard (Visa)

**GET CLOSER
TO YOUR HOBBY!**

**CLIP-ON
MAGNIFIER**



Attaches to any shape,
any size metal or plastic eyeglass frame.

Ideal for yourself or gift-giving. Opticaid is a professionally designed, ophthalmically precise magnifier that makes reading, hobby, or work more comfortable and enjoyable. Optically correct lenses adjust to an infinite variety of angles. Complete with case.

#713—1 3/4 x Power—For needlepoint \$12.50
#715—2 1/4 x Power—For hobbies, reading \$12.50

10-DAY MONEY-BACK GUARANTEE.



Edroy Products Company
130 West 29th St. / New York, NY 10001

My check or M.O. is enclosed. Please rush:

_____ #713 Clip-on Opticaid @ \$12.50 ea.

_____ #715 Clip-on Opticaid @ \$12.50 ea.

Sorry. No C.O.D. Add 30¢ Ship. & Handling.
NY Residents add Sales Tax.

Name _____
Address _____
City _____
State _____ Zip _____

BEST BETS

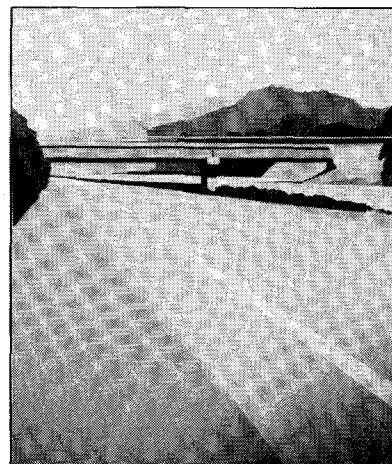
Recommendations of events, places, and phenomena of particular interest this week

By Ellen Stern

Glue for the Road

"I don't want quaint little bridges with quaint little shrubbery," says Abbie Zabar. "I like slickness against natural foliage." And so she creates stark and delicate paper collages of steel bridges at selected spots along the New York State Thruway, the Taconic, Interstate 84, the Palisades Interstate Parkway, the Saw Mill, and such. The collages are painterly, the titles personal: e.g., "How I Spent My Summer Vacation" and "Just After the Swiss Cheese Bridge."

ABBIE ZABAR/December 3-22/Allan Stone Gallery/48 East 86th Street



Good Batter Best

At fourteen, Joseph Lanciani was making seven-layer cakes of chocolate pudding and graham crackers and calling them Mighty Fine dobos tortes. As pastry chef at the Plaza, he was doing even more. He made Julie Nixon's wedding cake and Edward Steichen's ninety-fifth-birthday cake and other fêteful things for Fellini and Tebaldi. And he hired his wife, Madeline had been a voice major at college, then came to New York and found more success with catering than with auditioning. And she met Joseph. "She was so nervous," he remembers. "I never saw such a nervous person in my life. So the first thing I let her do was to bag out 30 pounds of macaroons." Joseph was working on an exhibition at the time (he's been winning first prizes, grand prizes, prizes of honor, silver medals, and gold medals since 1963 for the clocks, flowers, and eggs he spins of sugar); he allowed Madeline to imitate him. "The chef came in and didn't know which one Joseph did and which one I did," says Madeline. "That was the clincher." Her apprenticeship (seven months' work, no salary) was over. She was hired and they were married . . . having made their wedding cake—a dark fruitcake covered with handmade swans and marzipan roses—together. From the Plaza, the Lancianis moved on to the Palace. And now they have their own place, where they turn out about 40 kinds of French and Viennese pastries—including the pistachio cake and chocolate-mousse cups they created and spirited away from the Palace.

PÂTISSERIE LANCIANI/275 West 4th Street, near Perry/929-0739

Scene but Not Herd

Poor little Lambs lost its way—but seems to have found another. Gone from the old club are Tracy, Barrymore, Astaire, all the other actors, their smokes, and their easy chairs; here instead is the Church of the Nazarene and a Renaissance festival. Soon there will be nightly carol sings around the fourteen-foot fireplace in the former Grill Room, artes and crafts, clowns and jugglers, and an original musical, *Rex Magnifico*, featuring fifteen five-foot-tall puppets.

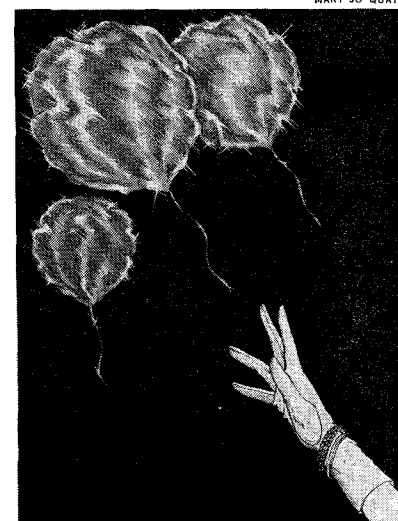
RENAISSANCE '77/December 9-31
Lambs Ministries/130 West 44th Street/575-0300

High-O Silver

Why should discos like Les Mouches and Flamingo have all the glitter? You can buy the same helium-filled Mylar balloons one by one (\$1.50).

—Priscilla Tucker

SERENDIPITY 3/255 East 60th Street





MURDER INK/By Dilys Winn/Workman/\$14.95 hardcover, \$7.95 paper

GOLDBERG'S DIET CATALOG/By Larry Goldberg/Macmillan \$14.95 hardcover, \$7.95 paper



THE FIRESIDE BOOK OF WINE/Selected by Alexis Bessaloff Simon and Schuster/\$12.95



OCEAN STEAMSHIPS
CUNARD



EUROPE VIA LIVERPOOL
LUSITANIA

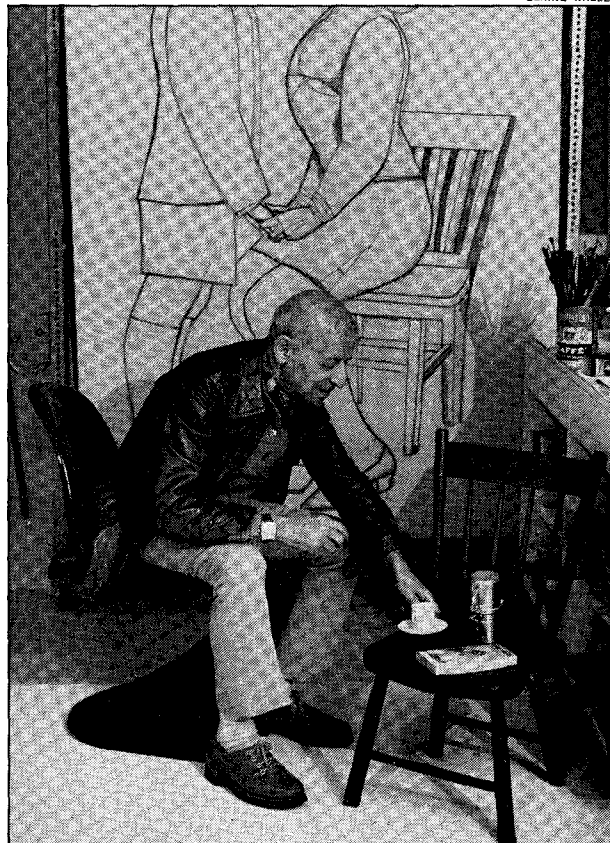
Fastest and Largest Steamer
now in Atlantic Service Sails
SATURDAY, MAY 4, 10 A.M.
Transylvania, Fri., May 7, 5 P.M.
Orduna, - - Tues. May 18, 10 A.M.
Tuscania, - - Fri., May 21, 5 P.M.
LUSITANIA, Sat., May 29, 10 A.M.
Transylvania, Fri., June 4, 5 P.M.
Gibraltar-Genoa-Naples-Piraeus
S.S. Carpathia, Thur., May 13, Noon

NOTICE!

TRAVELLERS intending to embark on the Atlantic voyage are reminded that a state of war exists between Germany and her allies and Great Britain and her allies; that the zone of war includes the waters adjacent to the British Isles; that, in accordance with formal notice given by the Imperial German Government, vessels flying the flag of Great Britain, or of any of her allies, are liable to destruction in those waters and that travellers sailing in the war zone on ships of Great Britain or her allies do so at their own risk.

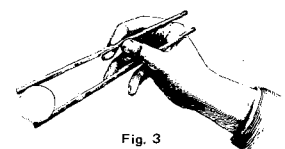
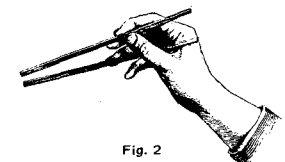
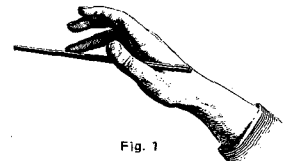
IMPERIAL GERMAN EMBASSY
WASHINGTON, D. C., APRIL 22, 1915.

SAIL, STEAM AND SPLENDOR/By Byron S. Miller
Times Books/\$35



THE MUSEUM OF MODERN ART ARTISTS' COOKBOOK/By Madeleine Conway and Nancy Kirk/\$8.95

HOW TO BUY AN ELEPHANT
By John Krausz/Hawthorn \$5.95



Art/Thomas B. Hess

CEZANNE, A TRIUMPH

“...You can watch Cézanne add or omit a detail, shift an emphasis; you catch a glimpse of the turn of his ferocious mind...”

Because the Museum of Modern Art—and especially its Department of Painting and Sculpture—is the most sensitive plant that ever “to the fainting air/The soul of love and beauty laid bare,” let me state without shilly-shallying that the current exhibition, **Cézanne: The Late Work** (through 1/3), is the most beautiful, the most edifying manifestation of its kind ever mounted. Its organizers, William Rubin of the Modern, Theodore Reff of Columbia, and John Rewald of CUNY, have performed a remarkable job.

You should try to visit as often as possible the more than 100 oils and watercolors, dating from 1895 until 1906, the year of the artist's death, at the age of 67. Never again will such widely scattered material be reunited.

Given this enthusiastic hypothesis, let's proceed to the exhibition, assuming for the purposes of discussion that we're able to get in; it's the most crowded show I've ever seen. To assure it stays chockablock, the museum keeps advertising it on radio. The floors are jammed; the galleries smell like a delicatessen on a rainy night; the guards are jumpy and rude—always a sign of trouble. Membership is booming, however. The cash register is jingling. Nobody is allowed to argue with those sacred facts.

I went through the exhibition for the first time (of five) with a brilliant young artist who described the work, to my surprise, as “morbid.”

How “morbid”; what does it mean?

“Vehement,” I was told; the artist gets an idea and worries it, pounds it, hounds it; he's callously insistent.

I agree—and it's one of the strong points of Rubin's curatorial strategy to underline this aspect of the master's temperament. The show zeros in on a few major themes and investigates them in greater detail than has ever been seen. In most Cézanne exhibitions, the artist's whole career is sketched out. The installation takes the form of a dramatic scenario. First come a few stiff, beginner's attempts (at school, Cézanne was a good scholar, an achiever—except he flunked drawing). The works of his first maturity are darkling Romantic

stutterings; passionate eroticism is pushed to the verges of crime. The middle period is a mighty classical phase; the artist analyzed forms and colors with extraordinarily acute precision, and he established an architectonics for the visual arts that has endured a hundred years. All these episodes are marked by anguish; you can read the obsessional nature of Cézanne's quest in the face of his art—as well as his professional disappointments and private anxiety. Then came a resolution, the grand stretta of the last decade—a time for fusion and synthesis. The passion of the early works illumines the calibrations of the later ones in a glorious sunset. Intelligence and sensation become indistinguishable. The heart and the mind (to lean on old-fashioned tropes) are as one.

You leave most Cézanne retrospectives elated by dominant chords, happy endings. At the Museum of Modern Art, however, among the late works, any such fictive reading is irrelevant. You aren't diverted by variety and change. You aren't directed from style to style, genre to genre. On the contrary, at the Museum of Modern Art you are confronted by an artist who bores in, over and over again, deeper and deeper, on one motif, one vision, with the monomania of inspiration. He discovers a world in the circumference of an apple, a whole pantheon along the shuttling profiles of that hillcock that rejoices in the sounding name of Mont Sainte-Victoire.

Obsessional, vehement, morbid—the curious heaviness and gravity of Cézanne's intellect comes through in the exhibition to remarkable effect. It may seem oppressive to some, this constant return, like a hound with an old bone, to objects of morose delectation. It's also an admirable quality. The lucid fervor of Cézanne, it seems to me, is available at its purest in comparisons of very similar works. You can watch him add or omit a detail, shift an emphasis; you catch a glimpse, so to speak, a comprehension of the turn of his ferocious mind.

Like tactfully is paired with like in the exhibition; you move easily from

comparisons to close inspection within a single picture. In the Bakwin collection's *Bend in Forest Road*, for example (opposite), you can watch as a plane of stones or of leaves is defined along the edges of a brush mark which also establishes the position of an adjacent plane, while differentiations of hue suggest distinctions in space. In other words, you move with the artist's brush from branch to branch, from middle ground to background, from russet earth to blue sky, along measured paths. Units of space are marked by shifts of hue and of directional stroke. Each shift follows as regularly as clockwork and as unexpectedly as the breeze in a summer forest.

You can't look at a Cézanne painting long enough. The more you study, the closer you get to a state of alert observation which is your personal metaphor for the artist's condition. Cézanne kept stopping to look at his painting, to pause, brush in air, hovering like a hawk, just above the canvas, to measure where he was, where he was about to go. Sometimes he quit altogether. The many unfinished canvases in Cézanne's oeuvre make you rethink the meaning of the word *finish*. Some paintings, like *Entrance to Château Noire* from the Pearlman estate, seem to have been arrested through some arbitrary decision in mid-development. Cézanne began painting the landscape from top down, in an accepted academic manner (like pulling a painted window shade down a blank canvas). Then he put the picture aside. Was he stuck? Or did he spot something too good to lose, something at the interface of rough drawing and precise painting that glittered for a moment, like gold among river pebbles? Did he halt the creative process in order to hang on to what he'd discovered? In other paintings, you see Cézanne start at the bottom and work his way up. Or he lays down preliminary colors in an all-over structure, like stuffing flowers in a trellis.

When he stops, it's a clean break. He must have destroyed or painted out many works that had become too dirty or incomprehensible from accumulated



Colored space: *Cézanne's Bend in Forest Road, 1902-06, 32 inches high, lent by Dr. Ruth Bakwin to the Modern Museum.*

Your own special island.

We've brought a very special rum to the Mainland. And at a very palatable price. Old St. Croix. The Virgin Rum from the Virgin Islands. Light, flavorful and once enjoyed only by a fortunate few who lived on the island. Tonight, it's yours to enjoy. Welcome to the islands!



OLD ST. CROIX
LIGHT
Rum

St. Croix Light & Dark Rum, 80 Proof, © Old St. Croix Distillers and Importers, Boston, Mass., U.S.A., 1976

errors. The unfinished pictures he kept in his studio—especially the landscapes—seem to preserve an image in a precise stage of development, as complete in its way as a step in the metamorphosis of a frog.

He doted on bare white surfaces, on untouched canvases and clean sheets of paper. He knew he was apt to work too heavily. He would pile layer on top of layer of fatty paint until the accumulations would dimple like rotted flesh. So when he faced the untouched field of newly stretched linen or paper carefully tacked to his drawing board, he moved across it as daintily and as happily as a skier on fresh snow.

Often he'd let big forms float clear of the edges. I can almost see Arshile Gorky approach Cézanne in paradise, drape a long arm around the older master's shoulders, and say, in his deep, melodious voice, "My good friend, you seem to have 'corner troubles.'" Cézanne's corners, in the late works, often are left blank. His image is vignettied. The rectangle of the picture, sacred icon of a later generation, is articulated in hints rather than echoes.

In the watercolors, the bareness, the whiteness, assumes a drama of its own. It's a real void upon which illusions of reality are adumbrated. White is reserved in the foreground and runs straight through the image, which, in turn, presses flat to the paper. The artist shows you how he begins his strokes—three lines, tock, tock, tock, establish an edge. Three more lines carry it across the surface. Then three more. There's a kind of triadic rustle, like the music of cicadas, to this draftsmanship of hesitations and small adjustments. Sometimes the three lines (sometimes there are two, sometimes four, there are no hard rules) establish the dimensions of a plane in shallow depth. One line is nearest you, in front of the surface; the next line is on the flat plane; the third follows the plane as it bends away in depth. At other times, the multiplication of strokes suggests motion, as if prescient of Futurist theory. Among the *Seven Bathers* from Basel, for example, arms and shoulders are traced in stop-action gestures. Most of all, I think, Cézanne used the multiple line and the broken contour to suggest spontaneity—the moving glitter of a surface that breathes with life and sparkle.

He must have understood that he always was planning, thinking, over-preparing for every contingency. And that he was too ambitious. He longed for universals. He dreamed of a theory. To counter such doctrinaire tendencies, which had stiffened some of his earlier paintings—made them airless and op-

When Teleprompter Cable TV demonstrates their great reception, guess which TV set they use.



Teleprompter is the nation's largest cable television company. With over 1,000,000 subscribers. In 32 states.

To get new subscribers, they're constantly giving demonstrations (like the one re-enacted above). In apartment lobbies, as well as shopping centers.

Naturally, they want the picture on that screen to look as perfect as it possibly can. So naturally, they use Sony color TVs. Exclusively.

You see, only Sony has the Trinitron Plus® "one-gun, one-lens" system. While other sets project their picture beams through three small

lenses, Trinitron Plus uses one large lens. And a larger lens provides a sharper focused picture. (For a more detailed explanation of our system, write for our free brochure.)

Another reason Teleprompter uses Sony is durability. Understandably, they need a TV that can stand up to the pressure of being run day in and day out (not to mention being jostled around from place to place).

So take a tip from the people who can't afford to use anything less than the very best.

Don't you either.

"IT'S A SONY."

© 1977 Sony Corp. of America. SONY and Trinitron Plus are trademarks of Sony Corp.

Write for free brochure "Trinitron Plus," Sony, 9 West 57 St., New York, N.Y. 10019.
Actual Teleprompter Cable TV picture.

Hausmann et Cie.
JEWELERS IN ROME SINCE 1794



ROME
Via del Corso

NEW YORK
635 Madison Avenue
(212) 832-9000

Fabulousness: Chaining events. 18k. gold and diamond events, that is. From Pomellato. Chain bracelet at top \$4050. Underneath \$3775. Butterfly earrings \$1275.

ecstacism



It's a word we've coined to describe a sensuous experience...a seventh sense...an appreciation of all the joys of nature...that's ecstacism.

Experience ecstacism at Trelawny Beach Club, a secluded tropical Jamaican paradise in the Caribbean.

Like Club Med your ecstacism experience includes tennis, scuba diving, sailing, water skiing, horseback riding, delicious meals and meeting people who love meeting people...for one all-inclusive price.

But, it's happening at Trelawny Beach Club. Your Travel Agent knows the difference.

**Trelawny
Beach
Club**

pressive—he deliberately opened up his art at its most direct, most intimate level—the applications of brush to canvas or pencil to paper. Edging a branch or the skin of an apple or a crack in a rock wall or the dome of a forehead with his broken, clipped, terse, pulsing line, he got both accuracy of placement and the shimmer of vitality. It was a trick he'd learned working at Pissarro's side. And it stood him in good stead even as he reversed the old Impressionist's dogma. Because Cézanne was hunting for the abiding truth rather than any transient verities in the flux of nature.

He stared with an idol's masklike gaze at his still-life setups, his sitters in their cramped poses, the Provençal landscape, the naked bathers stretching languorously in his mind's fanciful eye. He studied the outside world to check the authenticity of his images. He wanted to shore up their structures with an understanding of the geology of real mountains, the botany of trees, the mythography of apples, the anatomy of human bodies. Still, it's an error, I believe, to consider Cézanne's art as an advanced course in phenomenological realism. He studied nature for confirmations, not to receive orders-of-the-day. He'd put some mauve in a clump of trees and then stare at the forest until he'd located a bit of mauve in exactly the correct position. Like Picasso, he didn't seek. He found what he was looking for.

There's no room in these pages to go into the new scholarship in Cézanne and its useful insights to the philosophical and religious nature of his subject matter—from the profound understanding in Meyer Schapiro's analysis of his still lifes and the role of the apple (the fruit of Paris, of Eve, of Ovid), to more problematic readings of faces and rebuses among the clouds and rocks around Aix. As in all profound oeuvres, there's room among Cézannes for every sort of answer.

Inevitably, lapses punctuate the exhibition. It's a shame that neither of the two large *Bathers* in Philadelphia was allowed to travel to New York. Without a monumental presence, the smaller studies look engaging but inconclusive—almost Rococo. It's hard to complain, however, when faced by the three portraits of Vallier—as well as the skulls, the still lifes, the portraits (including Vollard with, as Reff points out, a Motherwell outside the window—even though it's surely an indoor-outdoor thermometer). You have the opportunity to see a master—a great mind—at the height of his power, producing visual ideas filled with delight and mystery.



There may still be places
where Grand Marnier isn't offered after dinner.

For free recipe booklet, write Carillon Importers, Ltd., 745 Fifth Avenue, New York, New York 10022. Product of France. Made with fine cognac brandy. 80 proof.

Music/Alan Rich

CALIFORNIA'S LUCK

"...De Waart and Giulini, headed for California jobs, refute the notion that great conductors are only in history books..."

As chance would have it, the two conductors whose work I heard last week are both heading for major jobs in California. It appears as if one kind of drought, at least, will soon be ended in that fortunate state.

At Carnegie I heard the Rotterdam Philharmonic in an all-Beethoven program conducted by the young (36) **Edo De Waart**, who this month takes over the San Francisco Symphony after several seasons there as principal guest conductor. The Rotterdam orchestra is not quite of first-class quality; its winds, in particular, have a fuzzy, rather nasal sound. It plays with good clarity, and its strings, while without much resonance, form a responsive unit, agreeable if not remarkable.

De Waart is, however, quite remarkable. For a man of his tender years, he behaves himself with great reserve on the podium. His beat is graceful and clear, and his every movement seems to draw some kind of orchestral response. He uses a baton, he uses a score; he does not, in other words, show off. After a couple of big seasons in this country, as a result of winning the Dimitri Mitropoulos Competition at the age of 22, he went home to Holland and matured slowly, out of the spotlight—first founding a wind ensemble that has made some splendid Mozart recordings for Philips, then eventually acceding to the Rotterdam post. The Beethoven he performed (the Seventh Symphony and the Third *Leonore* Overture) was set forth with a fine sense of drama, and with a control over structure that made the climaxes occur where they belonged. Dashing young conductors are all over the place nowadays; conductors with De Waart's brand of intelligence are not. The only blot on the program came in the form of a slovenly and unstylish reading by Paul Schenly of the Third Piano Concerto.

In Chicago on business, I heard that city's symphony in a Mozart program under **Carlo Maria Giulini**, (who next year takes over the Los Angeles Philharmonic when Zubin Mehta comes here). This was a deeply moving experience: two works, the *Linz Sym-*



phony and the *Requiem*, played with such elegance, such regard for the power of a melodic line, as to leave this tourist virtually speechless. And this, despite the fact that Orchestra Hall, which is mostly of a particularly offensive gray in décor, and which is not exactly an acoustic miracle, is not my favorite place to visit.

From the evidence of these two concerts, it is possible to forecast bright futures for California's two major orchestras. Both De Waart and Giulini, as it happens, share a peculiar advantage that gives them a firm grasp of the very orchestra-rebuilding problems that they are going to meet in their respective new homes. De Waart was once an orchestral oboist; Giulini was for years a member of a viola section. They grew up, in other words, in the middle of an ensemble. That shows, in both men's work, in an exceptional command of sonority and balance. They do not merely conduct the top of the musical texture. Chicago Symphony players, among whom he shares co-deity status with Solti, report with awe that Giulini still marks his own orchestral parts—writing in the bowing instructions and phrasings that are part of the nuts-and-bolts side of conducting that people out front never notice. Most conductors today hire assistants to do their markings; a conductor who does his own is

that much closer, however, to knowing exactly what he wants, and to being able to communicate those desires, than his lazier confreres. "It took Mozart two days to write the *Linz Symphony*," Giulini said to me, "but it took me two weeks to get ready to rehearse it."

Both orchestras, as it happens, are in bad need of this kind of solid leadership; both are potentially splendid organizations prevented by circumstances from realizing that potential. San Francisco has suffered from Seiji Ozawa's absentee leadership and by the slowness with which Ozawa has learned new repertory. Los Angeles has suffered from the vagaries of Zubin Mehta's even more spotty musical inclinations, and from his technical inadequacies that the glamour-boy treatment has merely exacerbated. Given the enormous civic support, both publicity and money, that both orchestras have long enjoyed, it is tragic that neither has had the chance to better its lot over the years.

Now they can. It is a little absurd that Giulini is only getting eight subscription programs (out of 22) during each of his Los Angeles seasons, but apparently he wouldn't come to the orchestra under any other circumstances. Moreover, as any Chicago musician will tell you — Giulini has been principal guest conductor since 1969 — it takes little more than one touch of Giulini to make an orchestra into an angelic choir. De Waart's San Francisco seasons will be somewhat longer; he is using his first year there to "get acquainted" with the orchestra through programming heavy in the basic Viennese classics and relatively light in more flamboyant repertory.

Giulini is 63; De Waart, by comparison, is still a kid in rompers. Yet, to anyone who currently deplores the fact that the world's great conductors are all in the history books, both men — whose work in person is still relatively little known in New York — can join to refute. Hearing each of them became an occasion of joy, and of hope.

I revisited the Metropolitan Opera's *Rigoletto* last week, partly in hopes of



IRVING STONE

Author of the best seller, The Greek Treasure; Wine Connoisseur

"When I was researching The Agony and the Ecstasy, I logged a lot of time in Michaelangelo's country. Two beautiful things happened.

"I discovered Italy. And I discovered Italian wines.

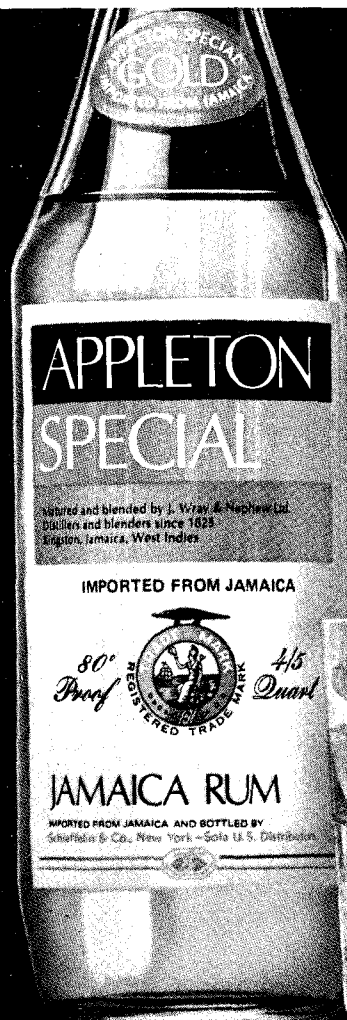
"If I had to describe the wonderful Italian spirit, I would cap my fountain pen, pour you a glass of good Italian wine,

and let the wine speak for itself and for me. Art is in the glass of the beholder. Salute!"

For a free guide to the great Italian wines, with an explanation of Italy's strict D.O.C. laws, post your name and address to: Italian Wine Promotion Center, 1 World Trade Center, New York, N.Y. 10048.

"Some of my best wines are Italian."

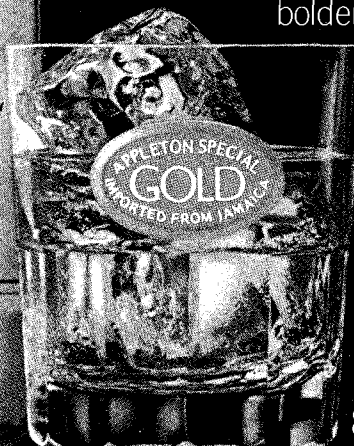
**APPLETON
SPECIAL
IS
THE
GOLD**



...WITH THE BRIGHTER, BOLDER TASTE!

Appleton Special's fine golden flavor is bolder than white rum.

Brighter than other gold rums. It costs a little more. But it gives you a lot more of that smooth, deep Jamaica rum taste. Appleton Special. Imported from Jamaica by Schieffelin & Co., N.Y. 80 proof.



BRUM

hearing Cornell MacNeil in the name role, since he had been obliged to miss the premiere. Alas, it was not so to be; MacNeil was obviously still in poor health in the first act, and withdrew in favor of Louis Quilico for the last two. What I had heard from MacNeil was obviously below par, although his acting was stupendous. Quilico was, as always, a powerful, keenly musical replacement; I judge from the length of the intermissions that he had gone on without rehearsal, and had had to be walked through the part. In no other wise, however, did this show.

The Duke was Neil Shicoff, a young (28) New York tenor, who had made his debut with the company late last season (as Rinuccio in *Gianni Schicchi*). Shicoff is a good-looking fellow who sings and acts splendidly and who has found for the Duke a conception quite original and very much suited to his own appearance—a sort of updated Prince Hal, I kept thinking. As a voice his instrument is not yet completely in command; the tone tends to whiten somewhat toward the top. But he uses it well, and his Italian diction and Italianate phrasing are remarkable.

Otherwise, the performance was as previously reported. Ileana Cotrubas is a glory as Gilda, a singer whose voice encompasses not only the girlish innocence of her early scenes, but also the deepening of tone for the later scenes. Not since the La Scala recording with Maria Callas have I heard a Gilda so completely realized; Cotrubas's one mistake was an overreach for an unwritten high B at the end of "Caro nome," an interpolation which she ought to reconsider. I find I neglected to report on the Sparafucile of Justino Diaz, which is also a brilliant and original filling out of a role that might be easily slighted. James Levine's conducting was eloquent and intense.

Current betting has **Riccardo Muti** as the man to succeed Eugene Ormandy with the Philadelphia Orchestra, and last week's Carnegie concert inclines me to add Philadelphia to my list of fortunate cities. Muti cuts an exciting figure, his major hair second only to Ozawa's, his command sure and dynamic. There were some miscalculations in a Mozart divertimento—too many strings and a rather flip way of phrasing; a new work by Bruno Bettinelli was so much academic dodecaphony with a movieland orchestration. But the Schumann Fourth was truly grandiose. At the end, a man near me yelled, "Boo, distortion!" Were I more demonstrative, I would have yelled, "Yay, distortion!" I have never heard so much life in the work.

You choose your
hotel with the
same panache
as you do your
classic motor car.

We designed
The Stanford Court
for you.



Photographed at the Stanford Court

The STANFORD COURT Hotel on San Francisco's Nob Hill

For people who understand the subtle differences.

For reservations anywhere in the U.S. except California call toll free (800) 227-4736.
In San Francisco call (415) 989-3500. Elsewhere in California call toll free (800) 622-0957.
Member of Hotel Representative, Inc. and Preferred Hotels Association.

Get a grip on it!



Be they a rare vintage, the annotated works of William Shakespeare, an acquisition for your terrarium, or, simply, the morning paper and Maximilian Schnauzer — life's little amenities can be burdensome. Put a handle on all of it with NEW YORK Magazine's elegant (designer blue and mandarin), capacious (14" x 12" x 7"), durable, canvas tote.

Price: \$12.00, plus \$1.50 for postage and handling.

Please send me _____ tote(s).

Make checks payable to:
NEW YORK Department "T"
5 West 30th St.
New York, New York 10001

Name _____

Address _____

City _____ State _____ Zip _____

Allow 2 to 3 weeks for delivery.

SIMON IMPURE

"... *The Goodbye Girl* is a love story, but in place of its heart is a huge gag machine that crushes everything in its path ..."

Neil Simon, as everyone knows, has moved to the West Coast, where he writes plays under palm trees and plays tennis between acts. He remembers New York fondly but dimly in *The Goodbye Girl*, a movie about an ex-dancer who, like New York, is a little the worse for wear. I say "dimly" because the apartment where Marsha Mason and her little girl (Quinn Cummings) live, and where they will be joined by Richard Dreyfuss, seems located at different times in the film on the West Side near Lincoln Center and in various parts of lower Manhattan. The neighborhood is never meant to look authentic.

A minor detail, perhaps, that would not bother the out-of-towners for whom Simon writes and whose numbers he has joined. But the carelessness extends beyond geography. If you can misplace an apartment, you can lose track of ideas and characters as well, and Simon, in his ruthless pursuits of the gag and the cheap laugh, does just that.

The most effective Neil Simon movies have come, not surprisingly, from his best plays, the comedies built around crotchety male couples whose querulousness was an act of defiance against the onset of death. This odor of mortality gave an underlying pathos to the battles between the aging vaudevillians of *The Sunshine Boys* and the over-the-hill bachelors of *The Odd Couple*. The quarrel between each pair was rooted in professional and temperamental differences, and the humor it inspired was an organic expression of personality. Other adaptations of Simon plays to movies have exposed their artificiality, and his attempts to write directly for the screen, in *The Out-of-Towners* and *Murder by Death*, were disastrous—except at the box office, that is, where Simon never fails.

By the standards set by these latter films, *The Goodbye Girl* is a masterpiece. It is still not a very good movie. It is a love story constructed on the Jack-Spratt-and-his-wife principle of odd-coupledness, but where its heart should be there's the monstrous gag machine, crushing anything, animal or



vegetable, that stands in its way.

Thus the film's most promising features—Quinn Cummings as the precocious, New York-savvy daughter, the male and female teddy bears played by Dreyfuss and Mason, and a gay production of *Richard III*—are all sacrificed to comic routines directed at the tourist trade.

The fault is not with Herbert Ross, who directed the best Simon film (*The Sunshine Boys*), and who gets wonderful performances from his leads. He controls Dreyfuss's manic whirling-dervish quality to elicit his most appealing performance to date. And Marsha Mason, radiant with a homey sensuality, delivers each one-liner as if it were something a frowsily distracted Mom might actually say.

But Simon doesn't respect his characters professionally enough to follow them into the offstage haunts where aspirations lie. (The one exception is when Mason briefly resumes her dance career; it is a lovely interval.) And Ross lacks the authoritative vision, the commitment to the material to override Simon's sitcom formulas.

As the ex-dancer who gave it all up for love, Mason (the real-life Mrs.

Simon) is forever saying good-bye to her own sunshine boys—actors on their way up and over, westward to Hollywood. She is, in effect, the soulful, Earth Mother doormat of the kind played with freckled charm by Shirley MacLaine in the fifties. Then women could legitimately surrender independence on the altar of matrimony, with a statistically—if not spiritually—higher chance of success. But in the seventies there is something wrong with the picture. Why isn't this woman, with a school-age child to raise, working?

As she is reading her good-bye letter (or rather as Quinn Cummings is reading it, with scathing contempt), Richard Dreyfuss is making his way to the city for the proverbial chance of a lifetime: He has the lead in an Off-Off Broadway production of *Richard III*. Out of the dark, wet night he arrives, the lease to her apartment in his hand.

We enter into that familiar realm, the apartment as battleground, with its militarized and demilitarized zones established but negotiable. The problem is that the characteristics that separate the two characters—he is a health-food, guitar-playing, chanting-and-meditating nut, she a normal woman who wants

Le Quercy
Lunch/Dinner/Cocktails
FRENCH
PROVINCIAL
CUISINE
52 W. 55 / NY 265-8141

TENNIS
ROUND ROBIN LEAGUE
Womens', Mens' & Mixed: (all levels)
• Two hours of doubles.
• Free doubles strategy by professionals.
• Prizes awarded.
• Exciting format.
Complete group instruction also available.
For information and free tryouts,
please call the Village Courts at
989-2300, 110 University Place.

**Spend a weekend
with me, and we'll roast
a leg of venison, etc.**

I wish you'd come here for 3 days
and 2 nights soon, and spend the week-
end sleigh riding, square dancing, and
eating our good Yankee cooking. We'll
visit Old Sturbridge Village and the
Sturbridge Yankee Workshop, too.
Send for my free brochure.

Buddy Adler, Innkeeper



**Yankee Winter Weekend®
at the Publiack House**

On the Common - Sturbridge, Mass. - (617) 347 3313

Social Dance Classes

**NEW EIGHT WEEK TERM
STARTS WEEK OF
December 19th**

BASIC, INTERMEDIATE, ADVANCED
CLASSES in all BALLROOM and
DISCO DANCES.
Program on Request

All instructors certified by
Dance Masters of America

**Albert Butler
DANCE STUDIOS**
24 West 57th St.
New York City 10019
PLaza 7-6660
53rd Year



a peaceful night—are negotiable too. They gradually come together for reasons no less arbitrary than those which kept them at arm's length. I realize it is difficult in these permissive times to devise obstacles to keep a man and a woman apart for two reels, but if Simon were more attuned to their inner voices he might not lead them into such frequent inconsistencies.

A few examples:

Mason does a two-night stint as host-ess-hawker at an automobile show at the Coliseum. We are asked to believe that this ex-pro cannot get through a two-minute spiel without breaking up.

And that the same battle-scarred veteran is shocked and horrified when Dreyfuss brings a woman to his room.

Most disappointing is Simon's perfunctory handling of his own most brilliant idea, the gay *Richard III*. He no sooner introduces the idea, as the brain-child of the director (played by Paul Benedict), than he proceeds to ignore and undercut it. At one point, a hysterical Dreyfuss is mollified by Benedict's assurance that, now that he has mastered the gay approach, it can become the subtext. Instead it remains flamboyantly overt.

Then, the long-awaited opening night: What would have been a monumentally and fascinatingly bad production is treated as another soporific evening in the theater, with audiences who would surely have been glued to their seats walking out in bleary-eyed impatience. And why doesn't Ross show us more of the play? Is he unwilling to bore us, or is he not afraid that this outrageously camp *Richard* would captivate us and invalidate the rest of the movie with its tired-businessman approach to theater. In *Next Stop, Greenwich Village* Paul Mazursky explored the same Off Broadway turf and, with nothing like so witty a premise, caught more of the humor, pain, and panic of self-exposure. Mazursky, like Simon, has come a long way since then, but he is more in touch with the painful memories from which the connections of art are forged. Simon's portraits of failure, like his jokes about muggings, are not so much tasteless as hollow, comic reflex routines with no residual effect.

The laughs in *The Goodbye Girl*, like the happy endings (there are three, and the weakest concludes the film), are dictated by literary opportunism rather than character continuity. It's as if Simon had no memory. He is like a nervous talk-show host, darting from one subject or joke to another, determined to make us gasp with every breath, and choking off all emotion in the process.



Presenting
"BROKEN BLOSSOM,"
a beautiful new album
from

**Bette
Midler**

ON ATLANTIC RECORDS
AND TAPES.



Produced by Brooks Arthur.

WATCH BETTE ON
HER NBC-TV SPECIAL
DECEMBER 7.

AVAILABLE AT
ALEXANDER'S STORES
\$4.99 LP.

© 1977 Atlantic Recording Corp. • A Warner Communications Co.

THE SCULPTURE STUDIO
202 East 77 St NY
UN1-8480

M-F, 9-7
Sat., 12-5

**moving
sale**

1/3 to 1/2 off

DISCOTHEQUE
For Young, Mature, Sophisticated
Singles & Couples
OPEN WED., FRI. & SAT. 10 PM to 4 AM.
Available For Private Parties
Reserve Now For New Year's Eve
REFLECTIONS 40 E. 58th St.
MU 8-3365

**A sale when you
need it!
Before holiday
cooking & giving.**

Leonore Fleischer of New York
Magazine's "Sales and Bargains" found
our sale. Here are a few items mentioned:
30% off heavy weight copper cookware.
30% off steel pot racks. 30% off
professional Sabatier knives. For
discounts on a full range of haute
kitchenware come to:
**The Well
Tempered
Kitchen**
Sale Extended thru
Dec. 12
Broadway & 72nd



**GIVE A 24-KARAT GOLD-PLATED NYC
SUBWAY TOKEN.**

...to all real New Yorkers, wherever they
now live. This bona fide subway token—
too grand to go underground—is 24-karat
gold-plated. Larger token on 24" chain
\$10. Small token on 16" chain \$8. Order
from Crispell Enterprises, sole licensee,
120 E. 56th, NYC 10022. Add \$1 for post-
age and handling. (NY res add tax)

Claude Lelouch is not a director to
avoid emotion—and he usually man-
ages to squeeze a few tears out of
me in the process. But he takes a
very long time showing his hand in
Another Man, Another Chance, an-
other symmetrical saga of a man and
a woman. The woman is Genevieve
Bujold, living in nineteenth-century
Paris: The man is James Caan, living
in the nineteenth-century American
West, but they do not meet one another
until well into the second half of the
film. In the opening sequence, Caan
plays a contemporary photographer.
Complaining about the crass commer-
cial view of the West he is being paid
to purvey, he proudly claims that his
French grandmother took the only au-
thentic photographs of the Old West.
We are set up to expect nothing less
than the epic of the first great wom-
an photographer, but we gradually re-
alize the Frenchwoman has no greater
destiny than to meet James Caan and
make him grandfather of the pre-credit
Caan.

While she is making her way to the
new country, Caan *grand-père* is sow-
ing his wild oats in a particularly ir-
responsible fashion: His neglected wife,
played by the always memorable Jenni-
fer Warren, is raped and killed. Some-
how Caan's character never quite
recovers. This does leave him conveni-
ently free for Ms. Bujold, who is also
dramatically widowed. Their relation-
ship fills the screen with that delicate,
improvisational charm at which Le-
louch is past master.

The use of yellow filters to create a
studied, portraitlike effect is at odds
with the casual, meandering tone of
the film. Refusing to be hurried, Le-
louch will drop a couple of years here
and there, only to double back and ac-
count for them at a later date.

The application of Gallic whimsy to
the rough-and-tumble terrain of the
wild West has its incongruous charm
and is the underlying motif of the film.
Caan and Bujold, as representatives of
their respective cultures, are enchant-
ing together, and Lelouch has created
an atmosphere in which their fragile,
bilingual flirtations can thrive without
cloying. We hold our breath as he leads
the lovers dangerously close to the well
of cuteness and then pulls them back.
There is a good deal of manipulation
involved in Lelouch's brand of senti-
ment, but there is also some risk too—
the kind of emotional risk that Neil
Simon rarely takes.

That is why *Another Man, Another
Chance* ends with a warm glow, where-
as *The Goodbye Girl* fades out with a
chilly optimism that has more to do
with formula than with feeling.

**Fonda
La Paloma** N.Y.'s FINEST
MEXICAN
RESTAURANT
Recommended
by: Cue,
Gourmet

LUNCHEON • COCKTAILS • DINNER • SUPPER
256 E. 49 St. 421-5495 Strolling Guitarists

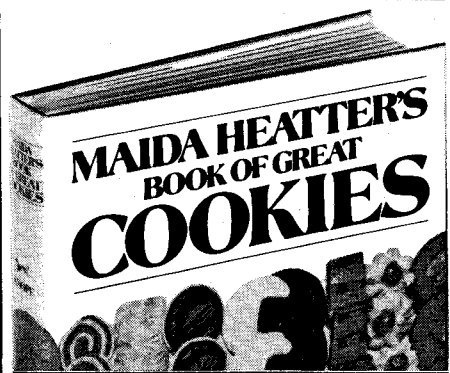
**ENOUGH TO
SPLIT YOUR SEAMS:**
The winning and dining at
imm Lunch,
dinner,
Sunday
brunch.
the party

The after Barbizon Plaza
dinner disco at **LIBRARY**
A LITERARY DISCOTHEQUE
Jackets required. No denim.
Both at the Barbizon Plaza Hotel.
Ave. of the Americas
bet. 58th & 59th.
CL 7-7000

Owner **FUMIKO HOSODA**
welcomes you...
"Dining at Shinbashi
is spending an evening
in Japan"

Luncheon-Cocktails
Complete Dinners
And A La Carte
Party Facilities,
Credit Cards - Closed Sun.

Shinbashi
280 PARK AVE. (On 48th St.)
NEW YORK CITY - TEL: 661-3915
(bet. Park & Madison)



**The ultimate
cookie book!**

\$10—Just published by Knopf



Theater/John Simon

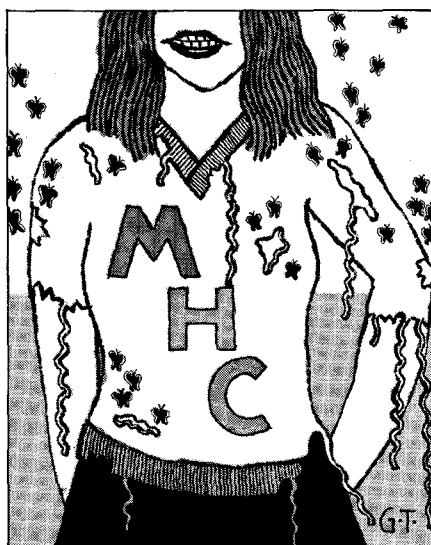
THE GROUP

“...Almost all the acting in *Uncommon Women* is a joy and the dialogue is brisk and sassy, but there is no sense of direction...”

Go tell it on the mountain, or at least on Mount Holyoke: Two plays by Holyoke alumnae have opened in New York in as many weeks. Of the two, by far the better is *Uncommon Women and Others*, by Wendy Wasserstein, given a limited run by the Phoenix Theater. Although I suppose Carol K. Mack, the author of the other play, to have been a rather earlier Holyoke graduate, I like to imagine Wasserstein and Mack in the same classroom: the latter sedulously attentive, the former winging her way through on wit and bluff.

In any case, *Uncommon Women* begins with five Holyoke alumnae meeting in a restaurant six years after graduation. They comment on their respective development or nondevelopment, reminisce about absent friends and foes, and are presently transported back into their college days, only to return to the present at play's end. The prologue-play-epilogue construction is highly conventional, and, indeed, there is nothing uncommon about *Uncommon Women and Others*. In fact, Miss Wasserstein's problem is a very common one among young playwrights writing memory plays about themselves and friends when younger yet: Nothing much has happened to them, and what has is far from unusual. Still, it matters to them, and they cannot see why it should not be equally fascinating to the rest of the world. But it isn't. When older authors, with more experience and greater perspective, look back at their pasts, they can find purposeful structures along with universal significance that would have eluded their less mature and distanced selves.

Miss Wasserstein has a chortlingly mischievous sense of outer and inner dialogue, of what these collegians said or merely thought; and she observes her characters, one of whom must be herself, with a nice blend of sympathy and unsentimentality. But there is no shape, no sense of direction, no purpose here, except recording something for memory's sake, which is all too private a pursuit. These girls, giggling, straining, wisecracking, or brazening



their way through college and the last remnants of their childhood, are recognizable and likable creatures, but, give or take a bit, we know them already too well—even their existential surprises hold little dramatic surprise for us.

Yet the dialogue is brisk and sassy, the characters are mettlesome, giddy, and richly absurd. Only Susie Friend, the goody-goody one, and Carter, the weirdo, are exaggerated—though this may be more the director's doing than the author's; the others ring true, individually and together, but no larger, collective truth emerges. There is also a certain fuzziness about period: Anachronisms pop up here and there. What is greatly to Wasserstein's credit, however, is that Mrs. Plumm, the housemother, does not come out as a caricature: While kidding her, the playwright does not rob her of her humanity. And Josephine Nichols plays her to perfection, funnily but not ludicrously.

Almost all the acting is a joy. Mind you, most of these characters do not require immense imaginative leaps by their interpreters; still, how often do we not see actors unable to play even closer roles? Swoosie Kurtz is marvelous as the comic hedonist, an oversexed hellion not without the pathos of oversexed hellions. Her quizzical inflections and out-of-left-field tim-

ing are a delight. Jill Eikenberry, as the stunner and overachiever who is basically insecure, is superb. It is not easy to embody smoothly contrary extremes, but Miss Eikenberry, one of our loveliest and most gifted actresses, does it with a tremulous, humorless assiduity that is just right and obviously requires a great deal of humor and intelligence to achieve.

Everybody else is good, too, though I was especially pleased with Ellen Parker and Ann McDonough, both of them new to me, and both very able to infuse considerable refinement into parts that lent themselves to obviousness. Would that Steven Robman had directed with a slightly more acute sense of pacing, but no matter: The fun, though small-scale, was genuine.

Carol K. Mack has tried for something harder with *Esther*: full-fledged biblical drama. She studied under Dennis Johnston, the Irish playwright, who wrote some very respectable works (although historical drama, which he essayed, was not his forte), and she has obviously read her Giraudoux. In fact, *Esther* seems to derive from the French dramatist's *Judith*, but *Judith* is as much more absorbing a biblical heroine than *Esther* as Giraudoux is a better playwright than Carol K. Mack. If it takes courage to emulate that subtlest and wittiest of modern Gallic stage poets, it takes gall to attempt a subject with which the greatest of French dramatists, Racine, came to grief. Even so, one verse of Racine's—say, “Et que tout tremble au nom du Dieu qu'Esther adore”—is worth Mrs. Mack's play.

What one needs when having a go at such a well-worn biblical subject is a switch. One has to tell the story more or less as it is in Scripture—one does not, after all, rewrite the Bible—yet one has to find some reinterpretation, some switcheroo that will make the old take our breath away with the acrobatic novelty that has been juggled into it. In the case of *Judith*, Giraudoux, like Hebbel before him, made her kill her people's enemy out of frustrated love rather than patriotic hate; and Giraudoux further invented a chilling, as it

Now you can eat your peanuts and drink'em too

Dessert Crepes
a la Peanut
Fill freshly
made crepes
with your
favorite jelly.
Pour warm
Peanut Lolita
Liqueur
over top.
Serve
immediately.

FOR COMPLETE
RECIPE BOOK
WRITE:
PEANUT LOLITA
BOX 8
PHILADELPHIA,
PENNA. 19105



53 PROOF CONTINENTAL DISTILLING CO PHILA

BERMUDA NOW!

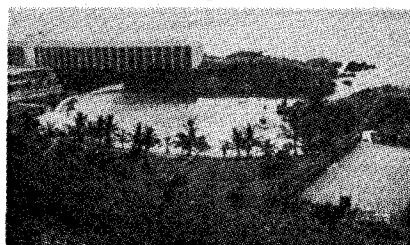
Stay an extra day and
night on us.

5 days/4 nights or
4 days/3 nights just \$138*

Including breakfast and dinner daily.

The choice is yours.
Arrive Thursday or Friday. Stay
4 days and 3 nights. Just \$138. You'll
love it.

Stay a little longer...arrive Sunday



or Monday. Stay 5 days and 4 nights ('til
either Thursday or Friday). You'll get an
extra day for the same price: \$138.

Enjoy some real fun and real luxury.
There's loads to do, and at these prices
you can really enjoy yourself. Unlimited
day/night tennis on six all-weather
courts. Indoor and heated outdoor
pools. The most complete scuba pro-
gram in Bermuda. Golf. Sumptuous
breakfasts. Superb dining. Live enter-
tainment. Dancing. And our spectacular
disco.

**SONESTA
BEACH
HOTEL**

Southampton, Bermuda

For reservations or information, see your Travel Agent or call SRS TOLL
FREE (800) 225-1372. In Massachusetts (800) 842-1202.

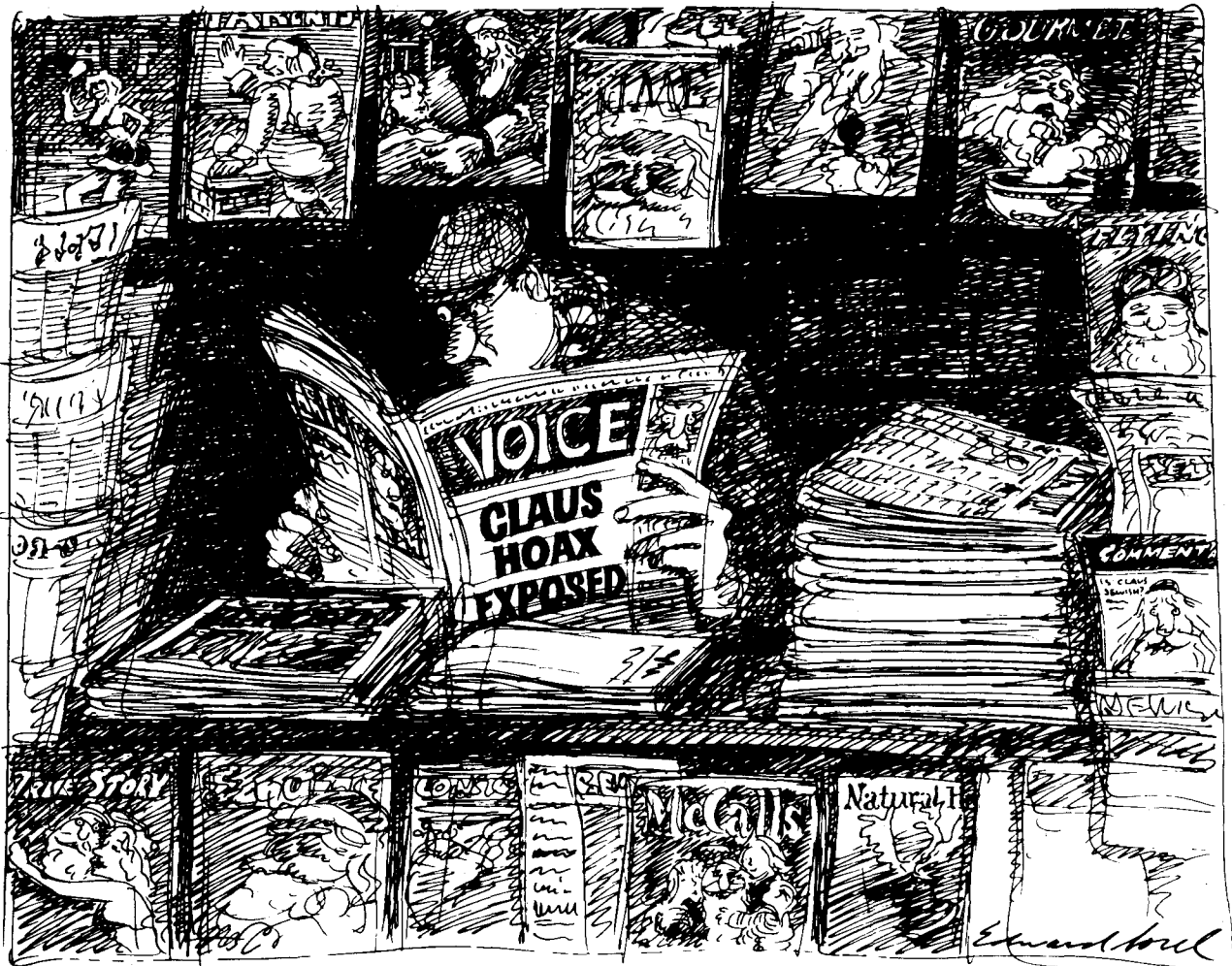
*Per person/double occupancy. Government tax, tips and airfare not included. Rates
subject to availability December 1, 1977 to March 1, 1978.

were, anti-God conclusion for his play. Something like that is on Mrs. Mack's mind, too, when she tries to impose an ambiguous ending on a simple, exultant tale. But, alas, her ambiguity will not wash; I am not even sure that it is comprehensible.

But never mind the end; there are, in *Esther*, an equally trying beginning and middle to contend with. There are time shifts, instant transitions between dream and waking, debunkings, and sudden lunges into lyricism—or what Mrs. Mack takes to be lyricism; it is all the very model of a modern religious drama. The only thing that is missing is talent—for storytelling, for characterization, for language. We get nothing but posturing, palaver, and primitive plotting. For wit, a eunuch is called “a stupid capon” and told, “She could have you dismembered if you had a member.” (Actually, eunuchs had members but not testicles; yet that is the least of Mrs. Mack's problems.) For poetry, we get “The light is tinted wondrous ways” (instead of *in* wondrous ways, which would be correct, albeit less poetic); for ringing rhetoric, “Someday we'll overcome this sort of inhumanity!” For atmosphere, there is much talk of exotic animals, notably elephants, and even elephant dung; for anachronism, there is mention of prepubescence and claustrophobia; and for illiteracy, there is something about being “hung on the gallows.” (One is, of course, hanged, not hung; and gallows are automatically included in the deal.)

There is, moreover, no way in which the Persian court of the fifth century B.C., in all its profligate splendor, can be represented by five characters, and not one of them an armed guard. As a result, there is no sense of pomp or peril, and an obscure Jew can drop in any time on the harem of the King of Kings. Worse yet, when Haman is condemned to death, he has to march himself off to the gallows unescorted; I presume he also had to tie the noose and pull the cord. Under the circumstances, the acting is not at all bad, except for Charles Turner's grotesquely hammy Ahasuerus; Dianne Wiest's *Esther* and John Milligan's Haman actually made me believe I was watching a play. Joel Zwick's staging was awkward, like the costumes and lighting, but Franco Colavecchia's setting had the right spirit.

Next week I'll be writing at greater length about **Passing Game**, Steve Tesich's new play at the American Place Theater. Since it has a limited run, let me alert you herewith, so as to allow you more time to catch this engrossing and well-produced work, which marks a healthy step ahead for a bright young playwright.



THIS CHRISTMAS YOU NEED A

the village **VOICE**

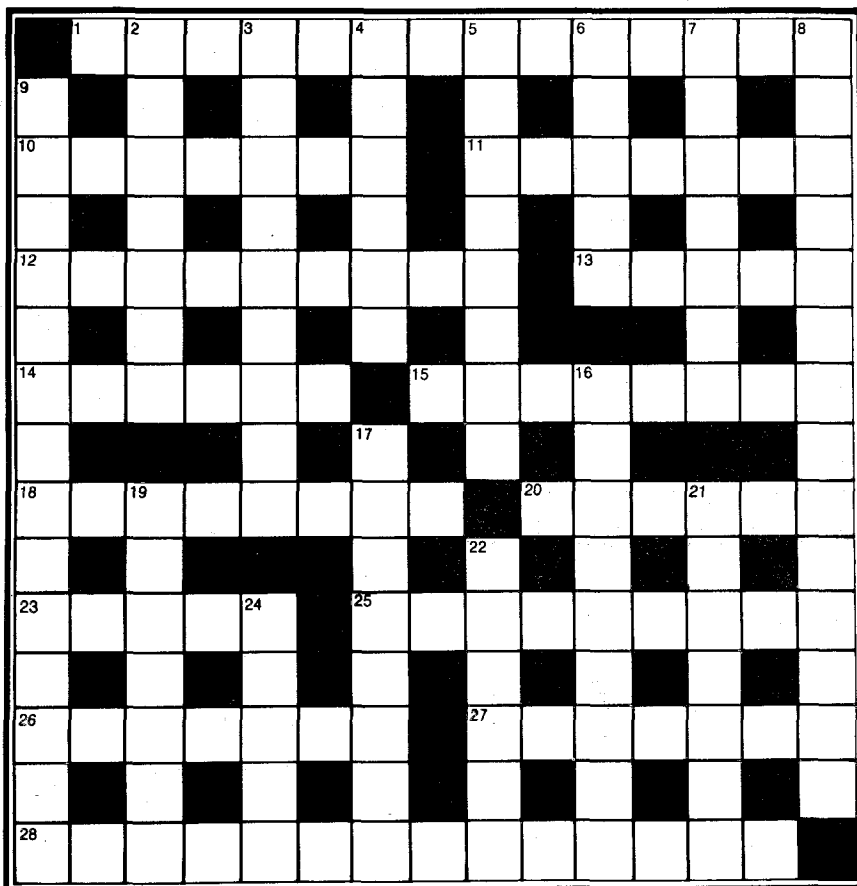
(AND SO DO YOUR FRIENDS.)

Give them the Voice at the special Christmas rate of \$15 a year.

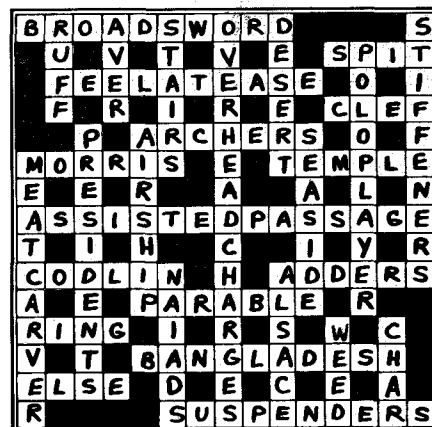
VOICE			VOICE			Enclosed is my ☐ Check ☐ Money order		
Name _____			Name _____			Name _____		
Address _____ Apt. # _____			Address _____ Apt. # _____			Address _____ Apt. # _____		
City _____ State _____ Zip _____			City _____ State _____ Zip _____			City _____ State _____ Zip _____		
Gift card should read _____			Gift card should read _____			Charge to ☐ Master Charge ☐ BankAmericard exp. date _____ ☐ ☐ ☐ ☐ ☐ ☐ ☐ ☐ ☐ ☐ ☐ ☐ ☐ ☐ ☐ ☐		
Mail To: The Voice, Subscription Department, 643 Ryan Way, Marion, Ohio 43302			Signature _____			MNY5-3 Rates good in U.S. and possessions.		

WORLD'S MOST CHALLENGING CROSSWORD

FROM THE SUNDAY TIMES OF LONDON



Solution to last issue's puzzle:



Clues

ACROSS

- 1 Unearthly wickedness spoils a man, officer! (3, 4-7)
 10 Criticises works sung in discord. (7)
 11 One who has visions is gloomy about me. (7)
 12 Patriot who presents soldier with a licentious enclosure. (9)
 13 Assesses currency. (5)
 14 Figure to make ex-schoolboy feel desire. (6)
 15 An unruly mob want a female servant. (8)
 18 Home for couples. (5, 3)

- 20 Mermaid for caveman? (6)
 23 I make a point about one being a fool. (5)
 25 A serious measure to provide a resting place. (9)
 26 Television returns and holds the shattered brain throbbing. (7)
 27 It is greed when I crave a change. (7)
 28 Soldiers who initially are the same as artists. (5, 9)

DOWN

- 2 Endanger the devil before the money

- returns. (7)
 3 Rogues in a part of Africa surrounded by auxiliaries. (9)
 4 Labour's stronghold. (6)
 5 Song which makes one crazy over a girl in disguise. (8)
 6 Discharge for a man taken in drink. (5)
 7 Rhyming routine. (7)
 8 Commons are not the place to look for these flowers. (5-3-6)
 9 Man in a funny girl's novel is a one-legged character. (4, 4, 6)
 16 European with room for government. (9)
 17 "Allur'd to — worlds and led the way" (Goldsmith). (8)
 19 In a friendly way a girl holds a liberal to be muddled. (7)
 21 Worker who would turn idler if he lost his leader. (7)
 22 Sausage a number of which must be supplied for the battlefield. (6)
 24 Fish uncooked in the middle. (5)

CHANGE OF ADDRESS

Attach present mailing label here and write in new address below.
 (Please allow 4-6 weeks' processing time)

Name

Street Address

City

State

Zip Code

PLEASE ADDRESS ALL SUBSCRIPTION ORDERS AND INQUIRIES TO: NEW YORK, Subscription Department, P.O. Box 2979, Boulder, Colorado 80302.

☐ NEW SUBSCRIPTION

☐ RENEWAL

☐ 1 year—\$18

☐ 2 years—\$32

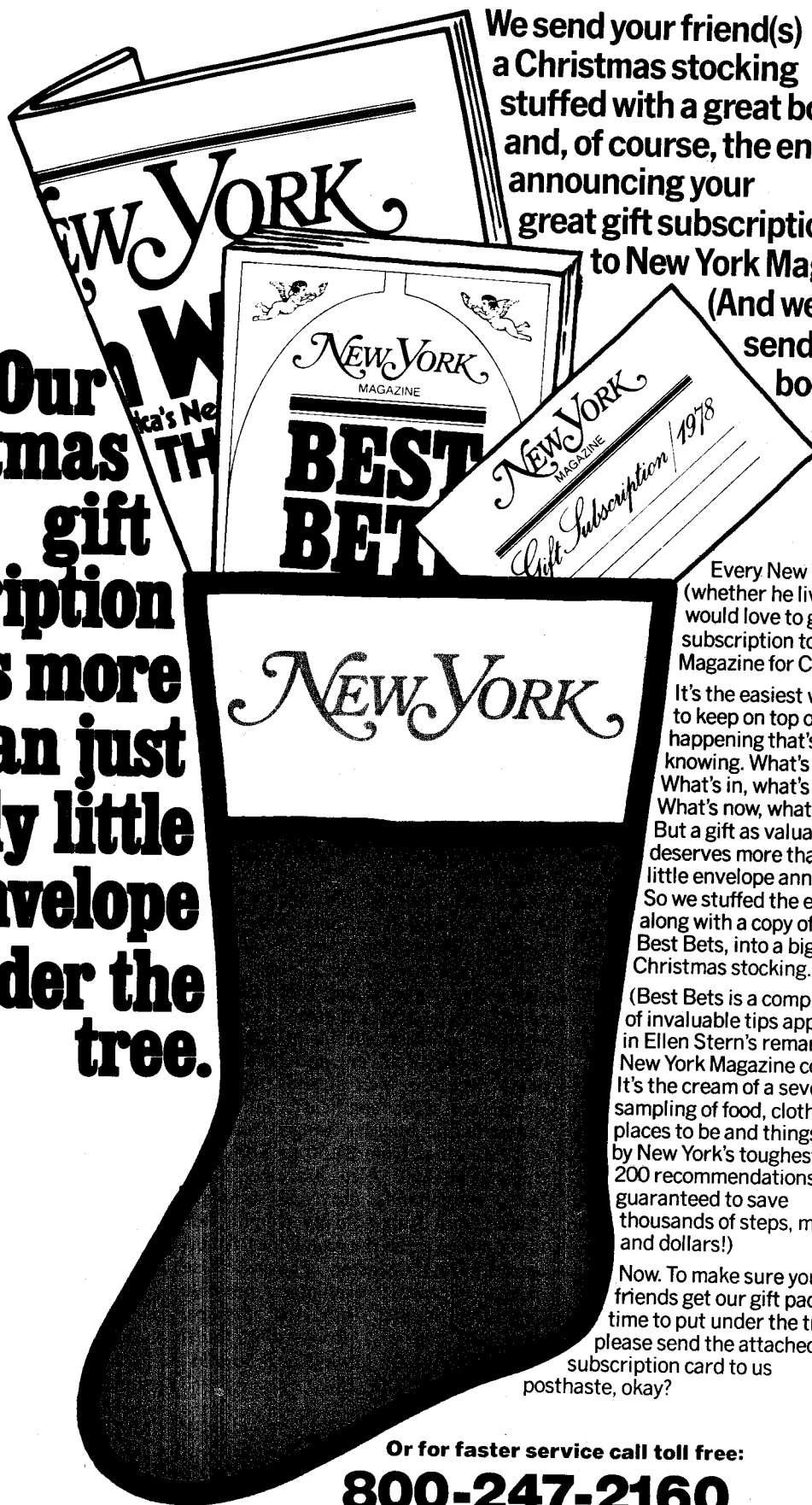
☐ Payment enclosed

☐ Bill me

We send your friend(s)
a Christmas stocking
stuffed with a great book
and, of course, the envelope
announcing your
great gift subscription
to New York Magazine.

(And we
send you the
book and
stocking,
too!)

**Our
Christmas
gift
subscription
is more
than just
a silly little
envelope
under the
tree.**



Every New Yorker at heart
(whether he lives here or not)
would love to get a
subscription to New York
Magazine for Christmas, right?

It's the easiest way we know
to keep on top of what's
happening that's worth
knowing. What's hot, what's not.
What's in, what's out.
What's now, what's then.
But a gift as valuable as this
deserves more than just a silly
little envelope announcing it.
So we stuffed the envelope,
along with a copy of the book,
Best Bets, into a big, red
Christmas stocking.

(Best Bets is a compilation
of invaluable tips appearing
in Ellen Stern's remarkable
New York Magazine column.
It's the cream of a seven years'
sampling of food, clothes, gifts,
places to be and things to do
by New York's toughest customer—
200 recommendations
guaranteed to save
thousands of steps, mistakes,
and dollars!)

Now. To make sure your
friends get our gift package in
time to put under the tree,
please send the attached gift
subscription card to us
posthaste, okay?

Or for faster service call toll free:
800-247-2160.

SALES & BARGAINS

BY LEONORE FLEISCHER

NOTES ON MARKDOWNS, MONEY-SAVERS, AND RIPOFFS

Disney land—A one-week sale commemorates Mickey Mouse's forty-ninth birthday and the late Walt Disney's birth date. This store, which sells only Disney, offers reductions on a Mickey Mouse pop-up game, was \$4.50, now \$3.87; the book *Mickey Mouse: Fifty Happy Years*, was \$12.95, now \$10.95; a pewter Snow White set (she's just turned 40), was \$150, now \$128; a limited edition of 1977 Disney Christmas ornaments, were \$4.50, now \$3.87; assorted character dolls, some one of a kind, were \$10-\$60, now \$8.50-\$54; an original framed and autographed photo of Uncle Walt, was \$300, now \$255; official Walt Disney hardcover biography, by Bob Thomas, was \$9.95, now \$8.50. Master Charge, Visa, checks accepted; refunds possible. *Old Friends*, 202 East 31st St. (686-4291); Mon.-Sat. 11:30 a.m.-6 p.m.; thru 12/10.

Loose ends—Every year, the top fashion designers and ready-to-wear firms and the best fabric houses donate their ends of bolts, sample cuts, and overage to the Fashion Institute of Technology. They are sold here at prices way below wholesale, with the proceeds going to the FIT Alumnae/i Scholarship Fund. These good-looking fabrics include naturals, synthetics, knits, and metallics, many of them imported, some of them remnants, some larger pieces, and all from \$1 to \$5 a yd. Buttons and trimmings on sale too. Cash-and-carry only; all sales final. *Fashion Institute of Technology*, 227 West 27th St., Building C lobby (760-7701); Tues. noon-7 p.m.; 12/6 only.

Funny business—Animation cels (painted on acetate) from the Betty Boop and Looney Tunes TV programs of the 1950s, matted and ready to frame, are on sale here at \$5 each, were \$12-\$20. Many of Porky Pig and a few of Daffy Duck (alas, no Bugs Bunny), but most of them are minor characters or amusing, anonymous figures. No two are exactly alike, although many come from the same scene. American Express, Diners Club, Master Charge, Visa, checks accepted; exchanges possible. *Sarsaparilla Antiques*, 1179 Second Ave., between 62nd and 63rd sts. (593-1011); Mon.-Sat. 11 a.m.-9 p.m., Sun. 1-5 p.m.; thru 12/31.

Send suggestions for Sales & Bargains to Leonore Fleischer, New York Magazine, 755 Second Avenue, New York, N.Y. 10017, a month before the sale. Do not phone.

Out of the East—Beautiful handmade batiks and hand-screened or woven fabrics are the attraction here, as this showroom opens its doors to the public for the first time. Fabrics are 100 percent cotton, either seconds or discontinued designs, and are normally available only thru decorators. The batiks were \$18-\$20 a yd. to decorators, now \$5-\$10; the hand-screened and woven fabrics were \$8-\$18.25 a yd., now \$2.50-\$4.70; printed vinyl wall coverings, 27 in. wide, were \$12-\$18 a 5-yd. roll wholesale, now \$3. Also made-up goods: sarongs, were \$20, now \$12; napkins and dish towels, were \$2.50 each, now 50 cents to \$1 each; batik neckties and belts, were \$10, now \$8. Also, one-of-a-kind Eastern treasures, such as framed Japanese prints and rubbings and antique Chinese porcelain, at half decorators' prices; Cambodian silvery figural boxes, were \$60-\$80, now \$25; antique handmade rice-paper fans, were \$10, now \$7.50. Cash-and-carry only; all sales final. *China Seas, Inc., showroom*, 149 East 72nd St. (879-3100); Thurs. and Fri. 9 a.m.-5 p.m., Sat. and Sun. noon-5 p.m.; 12/8-11 only.

Out of the West—American Indian silver jewelry, set with turquoise, coral, malachite, or picture jasper, is being sold here at wholesale prices by one of the largest dealers in the jewelry of the Navajo, Zuni, Hopi, and Santo Domingo Indians. Many of the better pieces are signed, and they range in price from \$1.50 for a small silver ring set with a turquoise to \$1,200 for a large, heavy, silver and mother-of-pearl necklace. Ten strands of liquid silver are \$20; sand-cast, inlaid, or channelwork buckles range from \$20 to \$150, rings from \$1.50 to \$100, earrings \$1.50-\$60. Also bracelets, necklaces, watchbands, etc., and solid-gold chains from Italy sold by weight, fluctuating in price as the metal does. American Express, Master Charge, Visa, checks accepted; exchanges possible. *Thunderbird*, 608 Fifth Ave., between 48th and 49th sts., Room 409, fourth floor (581-4980); Mon.-Fri. 9:30 a.m.-5:30 p.m.; thru 12/23.

Best worsted—For just two weeks this shop is reducing a selection of its good wool worsted suits (a few in Dacron and worsted), most with vests, from \$165 to \$110. Trousers will be on sale too: brown or navy 100-percent-

wool cavalry twill, were \$55, now \$35; all-wool fancies, such as hounds-tooth checks or Scottish tartans, were \$40, now \$30. Pure-silk ties from England, were \$15-\$20 each, now \$7.50 each, or three for \$21; another group of ties (Scottish woolens, small patterns, polyester regimentals, etc.), were \$8.50 each, now \$3.75 each, three for \$10.50. American Express, Master Charge, Visa, checks accepted; exchanges possible on neckties. Size range: 36 short to 46 long, but not every sale suit in every size. *Wind-Schaper*, 39 East 46th St. (EL 5-1260); Mon.-Fri. 9 a.m.-6 p.m., Sat. 8:30 a.m.-5:30 p.m.; thru 12/17.

At the present time—One of the most famous names in giftware is having a three-day warehouse clearance of first-quality, discontinued items. Included are: ice buckets, \$15-\$60 retail, now \$9-\$30; decorated glass bar sets, \$10-\$21 retail, now \$4-\$12; ceramic mugs in sets of four, \$12-\$18 retail, now \$4-\$8; cheese boards, \$15-\$25 retail, now \$5-\$11; trays, \$12-\$25 retail, now \$4-\$10. Also, one-of-a-kind samples and marked seconds at lower prices. Checks accepted; no credit cards; all sales final. *Georges Briard, Inc. (warehouse)*, 525 Dell Rd., Carlstadt, N.J. 07072 (201 935-3600); warehouse is opposite Meadowlands sports complex; Lincoln Tunnel to Rte. 3W; 3W to Rte. 20 North, to Gotham Industrial Park; turn right; one long block to Dell Rd., then left one long block, then right; Thurs. 8 a.m.-4 p.m., Fri. 10:30 a.m.-9 p.m., Sat. 10 a.m.-4 p.m.; 12/8-10.

Twang—An authorized dealer for Ovation acoustic-electric guitars is offering a sale on new guitars in hard-shell cases. Mail or phone orders are accepted; free delivery by UPS to N.Y. addresses; no tax, since dealer is in N.J. Examples: Ovation Balladeer acoustic guitar, list price \$485, now \$295; Ovation Electric Custom Balladeer or Electric Artist (has built-in pickups and preamp), list \$635, now \$385; similar savings on other models in this line. Rickenbacker 4001 bass, stereo model, standard colors, list \$666, now \$377, custom colors, \$408. Also sale prices on Martin, Gibson, other makes. Certified checks or money orders accepted; no credit cards or personal checks; all sales final. *Guitar Trader*, 8 Broad St., Red Bank, N.J. 07701 (201 741-0771); Mon.-Sat. 10 a.m.-6 p.m.; thru 12/31. ■

O.K., you've gone through Steps 1, 2, 3 and 4. Now comes the moment of truth.



You started with a blank sheet and an open mind.

You listed and ranked your media objectives
(Step 1 of Zero-Base Media Planning).

You looked at all possible media components;
considered all the changes in the media market place
(including costs); looked for alternatives (Step 2).

You formed a number of "Decision Packages"
(Zero-Base language for media plans)—and dis-
carded those which failed to achieve the objectives
(Step 3).

You developed and compared analyses of those
"Packages" which you retained (Step 4).

And you're saying to yourself, "So far, Zero-Base
Media Planning is what any good media planner
does automatically every year on all his accounts.
What's so different about it?"

What's different is what happens next. Step 5
— where Media and Creative meet, willing to
listen, ready to cooperate, as full and equal
partners, in the kind of constructive dialogue
that can lead to a better media plan.

Armed with the basic media facts for each
"Decision Package" and the creative execution
(if it exists), Media, Creative and Account people
should now meet to resolve the recommendation.

Media should have its say.

Creative should have its say.

The Account team should have its say.

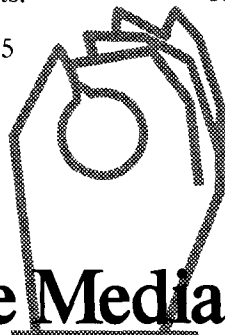
Each should be aware of the "trade-off" oppor-
tunities that exist between the advantages of one
medium and those of another.

Each should be aware of what is being given up
in terms of target-group delivery or communication
effectiveness in choosing one media component
over another.

Together they must weigh the effectiveness of
creative execution in one medium against a
translation of it in another medium—one
that might deliver the target more efficiently.

This is where Zero-Base Media
Planning differs from other approaches.

This is the moment of truth.



Zero-Base Media Planning. Ask Newsweek.

NEW YORK CLASSIFIED

New York Classified is a weekly feature. All classified ads accepted at the discretion of the publisher. Rates: 1 time ad \$3.00/word; 2 consecutive ads \$2.50/word; 3 cons. ads \$2.35/word; 4 cons. ads \$2.25/word; 13 ads per year \$2.25/word; 26 ads per year \$2.20/word; 51 ads per year \$2.15/word. Min. ad 10 words. POB #'s, NYM Box #'s, Tel. #'s—2 words each; Abbreviations, ZIP Codes—1 word each. Extra \$5 for NYM Box #'s. Classified Display available at \$175/inch. Complete rate card available. Check/M.O. must accompany copy & be received by closing (every Tues. by 1 p.m. for following Mon.) Phone orders accepted with Master Charge/BankAmericard only. Classified Dept., New York Magazine, 755 Second Ave., N.Y., N.Y. 10017. (212)986-5894. Reply to NYM Box Numbers at same address.

ART

Art Gallery - Studio 53 Ltd., 424 Park Avenue, NYC 10022, (212) 755-6650. Largest collection of LeRoy Neiman - Norman Rockwell - Boulanger - Folon in the Country - Open Seven Days.

Cat Art - Fini, Barnet, Searle—Unmatchable prices. PURRFECTION, (212) 737-6342.

Posters, 1890's—Cheret... Cappiello... Mucha... also fine selection Americans. (212) 873-1893.

Queen, Moose, Mountie, Rooster, Streetcars—Best Canadian prints. Catalogue from Charles Pachter Graphics, 24 Ryerson Avenue, Toronto, Canada.

Perfect Presents... original, one-of-a-kind Comic Art by America's foremost, syndicated cartoonists. Available framed or unframed from **CARTOON-ERVILLE**, The Gallery of Original Comic Art, 105 Woodbury Road, Huntington, L.I. 11743. (516) 423-1010.

The most intimate Christmas Gift—Personality Collage. Artist interviews subject, creates a personal collage. Children, adults, corporations. 534-4765.

Neiman - Dali - Boulanger - Calder - Others. Lowest U.S. prices. (212) 591-4042.

GALLERY 169/The ARTIST'S BAY American and European Fine Art Poster

2 for 1 SALE Select 2 posters, pay for the higher price poster take second free. only want one take 40% off.

And in our Graphic Dept.

20% to 30% off on Dali - Vasarely - Calder - Rouault - Jansem - Lindner - and many more - Great Selection

169 Middle Neck Rd. (516) 466-4899
Great Neck, N.Y.

Rockwell, Neiman, Simbari: Extensive Collection. Buy, Sell, Trade. **CARLYLE**, 16 East 78th, (212) 535-9443.

Theatre, Opera, Ballet Drawings, Caricatures. Original Newspaper Art. (212) 873-1695.

Lindner, Richard, water color—"Woman in Sailor Suit", 19" x 28", \$15,000. (212) 861-9270.

Primitive Art of New Guinea—Sepic River masks, Asmat ancestor figures. Also, Sumatran marriage shawls, Kashmiri jewelry. Affordably priced. **EAST-ERN ARTS**, 401 Bleeker. Tuesdays - Sunday, 12-7. 929-7460.

Historically important collection of Indonesian art at GBI, 5th floor, 1059 3rd Avenue (63rd Street), NYC. 751-9703.

ANTIQUES

One-of-a-kind Memorabilia Gifts—Everything from Stork Club key chains to Marilyn Monroe calendars. **SARSAPARILLA**, 1179 Second Avenue at 62nd Street, 11-9. 593-1011.

Louis Vuitton mens style wardrobe trunk, circa 1910. (212) 548-0949.

Wipeout! Armoires! Round & Rectangular Tables, Chairs. Bakers Racks, Buffets, etc. Huge Selection. Incredible prices!! 7 days (11 a.m.-6 p.m.). (212) 691-6634.

The Unique Antique at BEYOND EXPRESSION INC., Route 117, Bedford Hills, N.Y. Unusual Christmas Gifts. (914) 666-9881.

Tibetan Holiday Bazaar—December 10th and 11th, noon to 5 p.m. **TIBET CENTER**, 114 East 28th Street.

An exclusive collection of antique clothing: shawls, jewelry, accessories. **HARRIET LOVE** - 412 West Broadway - NYC, 966-2280.

"\$20 Sale Table" of Antiques & Antiquities from a wide range of civilizations. A great opportunity to give a truly unusual Christmas gift from this special selection at only \$20 each. See for yourself. Browse in our galleries Monday - Friday, 9:30 to 5. **HARMER ROOKE NUMISMATISTS LTD.**, 3 East 57th Street, N.Y. 10022 (Opposite Tiffany's).

CRAFTS

Give luvie a loom for Christmas! We have beautiful yarns for all your holiday projects! Shop **COULTER STUDIOS**, 118 East 59th Street, 421-8085.

Handmade Pottery Sale—December 10th-11th, Saturday, 2-8, Sunday 1-6. 240 West 23rd, NYC.

Buy/Commission Craft Masterworks for Holiday giving. Send \$2.95 for The Crafts People Directory, 905 Grant Place, North Belmore, N.Y. 11710 - A richly illustrated guide to artisans of the tri-state area.

Incredible selection of loose & prestrung beads—Give a unique Xmas gift. Design tables to do it yourself with our free stringing material. The only boutique of its kind in mid-town Manhattan. 11 a.m.-6 p.m. **BEAD-L-CARAVAN**, 16 West 55th Street. Enter through lobby. (212) 757-8965.

ENTERTAINMENT

Lights + Music = Magic!... **DISCO-VAN 2000***. Music/every decade, DJs/every background, Dance Instruction, Entertainment Packages. Any Location/Any Occasion. (212) 662-6312.

A N.Y. Original—The Turtleraces - for parties of all ages. (212) 228-0900.

Magic Music starred in The Magic Show... **ABERDEEN**, 244-4270.

An Astrologer for your party! Jeannine, (212) 242-2783 evenings.

Larry Ozone's Traveling Discotheque—Multi-Media Party Entertainment... Dance Music Of Every Decade. Lighting Environments for Homes, Restaurants, Country Clubs, Hotel Ballrooms. (212) 969-2832.

Leading Caricaturist. Parties or Lecture-Demonstration for Clubs. (212) 873-1695.

String Quartet—Classical, Popular. Weddings. All Social Occasions. (516) 484-4377.

Hypnotist-Telepathist—Superb, amusing, enjoyable show. (212) 392-7678; (212) 786-1680.

Excellent Magic! Tasteful, professional entertainment for adults and for children. **MAX HOWARD**, 852-4695.

Portrait Artist—Fun at Christmas - New Years parties. 266-3562.

"Single Again"—Relaxed, informal, social, get-togethers feature thought provoking Rap Sessions. Wednesdays, 7 p.m. \$4.00. Universalist Church, C.P.W./76th Street 873-3645.

Single? Meet Individually and through Social/Cultural Activities - Travel - etc. **Playboy Says "IDC Works"**. Thousands participating. Screened membership. (212) 682-2040.

Hypnosis - Extrasensory Perception. Audience participation. Organizations, Parties. **ZORDINI**, (212) 939-2066.

Discover Twelve East!... A highly selective Private Singles Organization providing parties, theatre, concerts, tennis, skiing, backgammon, trips. (212) 986-1580.

Award Winning Caricaturist will really make your party. (212) PL 3-2310.

New Year's alone? Westchester, Metropolitan N.Y. singles! Pre-screened members on T.V. (914) 428-6766.

STOY® Mobile Discotheque... Seven Thousand Records!... Non-Stop Excitement Guaranteed! (212) 986-4994.

Magician... Madeleine—All occasions... Ages... Participation... Reasonable rates... (212) LT 1-6470.

College Background Singles Only—Newsletter of pre-screened, higher quality singles events plus our own tennis and theatre parties. Free sample. **PARTY VINE**, 204 East 77th, NYC. (212) 861-4424 anytime.

Harp, Cello, Violin—**MEASURE FOR MEASURE** is our name - Music As You Like It, all occasions. (212) 362-4338.

Palmist in Costume for a successful, fun party. **Sebastienne Bruno**, 868-3330.

Disco with Man & Music—Mobile Disco Professionals. Free booklet; (516) 363-2835.

Live, professional Christmas Singing at your party? Classical, Broadway. (212) 866-1430.

ENTERTAINMENT/CHILDREN

"Best All-round Children's Entertainer"... **Times**. Comedy, puppets, participation. **"RIDDLE"**... JU 2-4240.

Sandy Landsman, The Music Clown—songs, games, balloons, puppets, creative participation! (212) JU 6-6300.

Cory the Clown, Gandalf the Wizard—Pantomime, puppets, illusions, ventriloquism. (516) 295-3732; (516) 826-2500.

Birthday Parties—Magicians. Our Place - Yours. **MAGIC TOWNHOUSE**, (212) 752-1165.

Pineapple presents her Magic and Mime Show for all Occasions. (212) JU 2-8800.

Children (5-12)—Openings for acting/TV commercial classes, teachers top Directors/casting agents. **JEREMY LYNCH STUDIOS**, (212) 243-1615.

Perfect gift for children 3 to 8 years—Twelve letters from lovable Uncle Toby. Six dollars. Payable **UNCLE TOBY**, Box 163N, Lake Bluff, Illinois 60044.

RESTAURANTS

Shalimar, 39 East 29th Street. Exotic Indian cuisine daily noon 'til midnight. 889-1977.

Khyber, 75 East 55th—Authentic Indian cuisine. Reasonable prices. Open daily Lunch, Dinner, Cocktails. 755-2540.

NEW YORK CLASSIFIED

Entertain Your Guests... in our New Private Dining rooms overlooking the U.N. Fountains... LA BIBLIOTHEQUE, 341 East 43rd Street, 661-5757. ***John Canaday - N.Y. Times Guide To Dining Out - 1976.

GOURMET SERVICES

Enjoy your own Party!... Have it catered by... ELEANOR ROGERS, 873-4178.

Columbia University Bartending—Professional students. As seen in *Business Week*, *Daily News*, *N.Y. Times*, *N.Y. Magazine*. All occasions. 280-3711; 280-6875.

The Westchester School of Culinary Arts—Basic skills, 8 3-hour sessions, \$150. Classes limited to 5. Also courses in French, Italian baking, etc. (914) 428-1094.

Learn Gourmet Cooking in your own kitchen. Experienced Chef. (212) 431-6771.

In My Fine Townhouse (or Yours). Wedding, Holiday, Corporate Parties catered elegantly, economically. 472-2920.

Complete Catering—All occasions. Home, office. Very reasonable. SERGEI'S, (212) 243-4136.

Chic to Soul—The very finest in catering. Call... JU 6-3700.

Professional Women Bartenders—Barnard College Bartending Agency, (212) 280-2035.

Cattleman Dial-A-Steak—The best meal in town is in our bag. U.S.D.A. Prime Sirloin Steaks and other dinner specials for home or office delivery, Battery to 96th Street, River to River. Phone 593-3888.

Exotic delicious Tibetan food for your party!... TIBET CENTER, 684-8245, Monday - Friday 10-1.

Party? Refreshing bartenders, waitresses, cooks, entertainers available. LENDAHAND, 362-8200.

Elegant Cocktail Parties—Catered by couple; cook, bartender. Different - Gourmet. 988-8865.

Party Time! We're #1. Sophista-Gals, Bartenders/etc. Lisa, 532-2925.

MOTOR YACHT



Manhattan's Most Unique Catering Concept

- Cruises year 'round • Impeccable Service • Elegant Foods
- Groups up to 200 • Spectacular Views of Manhattan

A PERFECT SETTING FOR HOLIDAY PARTIES AND OTHER SPECIAL EVENTS
(212) 929-3585

The Breadline—Dinners... Cocktail Parties... Gourmet food with panache! 777-3565.

Anitas Chili Parlor—For the most exciting party of the season, have a Mexican Fiesta. 19th and 8th Avenue. Call Anita, 873-9018.

Make this years party something special—Have it at CAFFE TARTUFO. We offer atmosphere, privacy, great food, and a staff that knows the difference between service and genuine hospitality. Call us for information. You will be pleasantly surprised. 838-7530.

Remy Martin Minceat Pie! Yes! Order now At... MONTANA PALACE, \$10. 861-9178, Madison at 76th Street.

Restaurant Associates Caters N.Y.'s Most Successful Parties. In our restaurants or any place. From a Brasserie picnic to a gourmet feast. Food, imagination and appealing prices. 974-4858.

Servants of Yesteryear—Are still available. Bartenders, waiters, butlers. SERVICES INK, 757-6300.



India's New York restaurant.
Extraordinary Catering. Raga brings Indian haute cuisine to your gathering: Unsurpassed elegance. At our party room or yours.
57 West 48th St. 757-3450

Le Petit Grenier—Personalized Catering. Business Luncheons. Cocktail and Dinner Parties. TR 9-7298.

Brighten up your Holiday Party—Hire an attractive female bartender... Reasonable rates... BARTENDERS LTD., (212) 288-9029.

Give a Gallagher's Gift Certificate—Your holiday gift giving problem solved. Call Margaret Atkinson at GALLAGHER'S STEAK HOUSE, 245-5336, for details. Major credit cards welcome.

Parties of Distinction—Creative party planning for your holidays. PARTY PROJECTS, 864-3506.

Enjoy The Elegance... of a catered affair... CATERING INC, 757-6300.

The Fun Food People! We take glamorized hot dog, wurst, chili, pastrami, chinese, hot hero and sundae carts into your home or office... WILD WIENERS, Englewood, N.J. (201) 568-7611.

LEISURE ACTIVITIES

Learn-To-Ski Weekends in the Berkshires. Cross Country or Downhill: from \$55 per person plus tax and tips. Includes 6 meals... 2 nights accommodations... skis, poles, boots, daily instruction... use of tow... snowmobiles rides... ice skating... tobogganing... indoor pool... whirlpool bath... saunas... dancing. Call Free (800) 628-5073 or write for brochure. OAK N' SPRUCE RESORT... Box #20, South Lee, Massachusetts 02160.

Foxhollow, Berkshires Winter Resort Fireside Inn near City. Fine food, resort facilities, cross-country, downhill, mid-week packages \$144 - Weekend getaway \$69. FOXHOLLOW, Lenox, Massachusetts, (413) 637-2000.

Singles Activities—Parties - Theatre - Growth Experiences - Travel - etc. Thousands participating. Screened membership. IDC, (212) 682-2040.

One Hour of Free Tennis—in N.Y. call 989-3373, in Brooklyn call 946-5000. Free Refreshments.

Midtown Tennis Club New Year's Eve Tennis Party - from 8 p.m. till ??? - Unlimited Play - Lavish Buffet - Music - Bagel & Lox Breakfast - \$19.50 - Reservations, please - 989-8572 - 8th Avenue @ 27th Street. Gary Wilensky, Director.

Ski uncrowded Cathalia—Reserved tickets only. Ticketron or (914) 647-7171.

Tennis & Golf Instruction & Practice. EASTSIDE TENNIS & GOLF, (84th & 3rd). 472-9114.

TENNIS HEAVEN

8 Championship Har-Tru Courts. Weekend Tennis Parties - Fridays 9 pm, Saturdays & Sundays 7 pm - \$12. Trophy Award Events & Parties - Evenings, Mondays-Tuesdays-Wednesdays from 10 pm. Free Clinics - Fridays 8 pm, Mondays 10 am. Open Time Play Plan - 30 Weeks - \$250. Tuesday AM Tennis & Brunch, 9 - 12 noon, \$12. Gary Wilensky, Director.

Midtown Tennis Club

8th Ave. @ 27 St., N.Y.C. 10001, 989-8572

Skin- & Scuba-Diving—Aqua-Lung School of New York. Warm, regulation pool. Individualized instruction starts weekly. Flexible schedules, all equipment. Certification. Fran Gaar, Director - P.A.D.I. - W-M #1. (212) JU 2-2800 - 24 hours.

VACATIONS

Luxurious Condominiums, Chalets (1 to 4 bedrooms), motel. Rent daily, weekly. Ten minutes to 5 major ski areas. LINDERHOF, Box 126N, Glen, New Hampshire 03838. Telephone (603) 383-4334.

St. Thomas - Sapphire Beach—Bedroom/Kingsize bed - LR sleeps 2. Kitchen - Dining Area - Porch - 2 baths - Air-conditioned - Maid - Beach - Pool - Tennis - Scuba - Sailing. (203) 348-2869 after 5.

Key Biscayne, Florida—Imagine renting a posh villa on a tropical island 20 minutes from Miami's airport. Florida Sonesta Corporation has lavish villas with kitchens and pools, for single families and their guests. Rental gives unlimited use of facilities at adjoining Sonesta Beach Hotel & Tennis Club. Call Ralph Arias collect at (305) 361-2021.

Free Singles Weekend with membership. VIDEO DATE, the safe, smart way to meet. Nancy, 751-9510.

Rent Tennis Vacation—2 bedrooms, 2 baths, 13 Har-Tru courts, pool, beach. Ft. Lauderdale. Days (212) 964-2544; Nights (914) 472-6144.

Harbor Island Spa Resort Hotel

in Miami Beach, Florida... 3rd person FREE in your Lanai or Tower Suite Room December 18 - January 11. Includes all meals, private conferences with our Dietitian, separate health spas for men & women, water exercise classes, Tennis (day & night) - Golf (3x) - Free daily massage - nightly dancing and shows - every resort facility. Call toll free 1-800-327-7510.

Cross-Country skiing, home-baked breads, fine wines, colonial seclusion... the Berkshires... THE FLYING CLOUD INN, New Marlboro, Massachusetts 01230. (413) 229-2113. Brochure. Twenty guests - 200 acres.

Enchanted Island of Vieques, P.R.—Beautiful home. Weekly/Monthly rentals. (212) 638-0094 evenings. Write: CASA, 35 P.P.W., Brooklyn, 11215.

SINGLES

7 Day Caribbean Vacations
on the new Cunard Princess

Dec. 10, Jan. 14, March 25 (Easter), April 15

A full week of sun and fun on the newest ship in the world (British reg.), sailing from Ft. Lauderdale, Puerto Plata, St. Thomas, San Juan and Nassau. Special singles program features entertainment, happy hours, beach parties, free tennis, much more! Low share rate (3 in room) only \$499-\$579 per person, includes round-trip Eastern jet from N.Y., all meals and entertainment. Call now for reservations: HARTFORD HOLIDAYS, (212) 895-7062 or (516) 466-0335

TRAVEL

Singleworld® Cruises & Tours—Free 32 Page Catalogue. GRAMERCY, 758-2433.

Airlines and Travel Agents don't tell it all... Call JB's WORLD, (212) 582-6670.

Crazy? Cheapest Charter Flights Europe. Call "Charter Shop," (212) 490-3056.

Cancun, Yucatan—From \$339, Charter, Seven Nights Hotel, Transfers. MAGNATOURS, (212) 687-3303.

"Help Yourself To Manhattan"—A didactic - money saving - guide map that lists free, festive Events & Exhibits. For a unique holiday gift, mail \$3.24 to: MAPS, Box 665, N.Y. 10013.

NEW YORK CLASSIFIED

TRAVEL

Go Away!... Club Méditerranée - Hedonism Vacations. Caribbean - Ski reservations. (212) 221-6657.

Have your fantasies become reality... For incredible trade values - Déjà Vu Travel, (212) 221-6657.

Scuba "Certification Vacation"—Costa Rica/Caymans, January 16th-23rd. SCUBAPLUS, (212) 689-0311.

Club Mediterranean Reservations Center—Worldwide reservations. (212) 354-1600.

CAMPS

SKI CAMP for CHILDREN

- located in So. Vermont • 10 lifts, 7 double chairs
- expert instructors • beginners & experts
- first class accommodations

NORMANDIE SKI CAMPS
1199 Park Avenue N.Y., N.Y. 10028
(212) 876-5654

SCHOOLS

Get Control of Your Time and Your Life®

Alan Lakein's

Time Management Workshop

January 25th - 9 to 5, Grand Ballroom, The Biltmore, NYC. \$100 including lunch. Call (212) 535-5100, or write: Alan Lakein & Co., P.O. Box 4712, Church Street Station, New York, N.Y. 10249 for registration or brochure.

Don't procrastinate  — Do it now!

Work Smarter, Not Harder

INSTRUCTION

Guitar Lessons—Unusually effective method taught by professional. Beginners, Advanced. ETHAN FEIN, (212) 781-8274.

Guitar Instruction—Folk, classical, bluegrass. Experienced. EZRA BLACK, JU 6-3700.

University Degrees By Mail! Bachelors, Masters, Ph.D.s... Free revealing details. Counseling, Box 317-NY69, Tustin, California 92680

Read Faster - \$98—Nationally known professor. Guaranteed course. READING SKILLS, 864-5112.

3 Hour Tennis Clinic - \$12—In N.Y. call 989-3373, in Brooklyn call 946-5000. Free Refreshments.

Announcing a new intensive Tennis Instructional Program taught by top pros. Five 1-hour lessons, \$40 - all levels of play, free parking, towels, sauna, gym. We'll form groups and supply racquets. WALL STREET RACQUET CLUB, 269-8656.

PHOTOGRAPHY

A Giant 5"x7" print from each exposure

CAN YOU IMAGINE...

... getting your 35MM color print films back with 5"x7" borderless prints instead of jumbo? Try us - you'll never go back to jumbo. Credits issued. 20 exposure rolls \$6.50, 36 - \$9.00, plus \$1.50 P&H per order. Florida residents add 4% sales tax. Turnaround 3-5 weeks. "STUDIO 5 GIANT PRINTS" Offer no. 7287 P.O. Box 16990, Fort Lauderdale, Florida 33318

Wedding Photography—To your taste and budget. (212) 869-0122.

COUNSELING

How To Manage Your Life—"I'm OK - You're OK". Transactional Analysis Workshops. TA AWARENESS CENTER, 838-0072.

Join people who have overcome fears and phobias. (516) 295-1057; (516) 432-7877.

Individual Psychotherapy and Marriage Counseling—Ph.D., moderate fee, free consultation. (212) LY 5-6660.

Psychoanalysis unaffordable? Moderate fee, psychoanalytic therapy available. Immediate referrals throughout Metropolitan area. Professional therapists, experienced, post-doctorally trained in intensive treatment methods. Referral Service, Post-Doctoral Program, Psychoanalytic Society... PL 7-6300.

Psychotherapeutic Services—An integrated approach. Prompt response. Reasonable rates. (212) 868-3370.

"Nuture-Therapy" by qualified woman for emotionally-starved adults needing non-sexual hugging, cuddling and loving along with valid therapeutic techniques. 874-6811.

N.Y. Society of Psychotherapy Practitioners—Selective referrals to experienced state certified or APA psychotherapists. Call anytime. (212) 544-9198.

Hypnosis: State Board Certified Professionals. No miracles: Depression, Pain, Insomnia, Phobias, Smoking, Obesity, etc. MURRAY HILL HYPNOTHERAPY CENTER, (212) 889-7677.

Sex Problems, Depression, Phobias—Scientifically treated - State Qualified Professionals. Psychoanalytic Psychotherapy. Sliding Scale. GROVE THERAPY CENTER, (212) 541-7600.

Confidential Sex/Marital Counseling by sensitive nurse therapist. 535-4074.

Depressed or Anxious? Psychoanalytic Psychotherapy; sliding scale. Call anytime for appointment or further information... PARK CONSULTATION CENTER, (212) 581-1546.

"Luv-Saver" Hot-Line—Advice, Lonely! Blues! Sex, Divorce-Trauma. Remain Anonymous. (212) 246-0331.

Bioenergetic - Gestalt Therapy — Individual or Group. Licensed Educator: 865-0387.

"Noted Marriage Counselor/ Psychotherapist"—Dr. Goldstein. Let's talk. (212) 867-0275; (516) 482-8116.

Sexual Problems? Masters — Johnson Techniques! Sexual Counseling Center, (212) 255-3044.

Lonesome? Feeling down? Family troubles? Certified professionals can help. Also, Mastectomy counseling. Sliding scale. (914) 698-9393; (212) MU 7-7550.

Community for Intensive Feeling Therapy—Primal-based Psychotherapy: Reliving the past + Feeling the present = Integration + Change. 674-8007.

Sex Problems? Single? Help is available. Medical supervision. Professional counseling. 580-8444.

PERSONAL IMPROVEMENT

Weight Loss Guaranteed: Up to 10/20 pounds/week. Easily. Quickly. True Fasting. Expert Supervision. Educational Program. Successful follow-up regime. Eighteen years in operation. Medically Accepted. PAWLING HEALTH MANOR, Hyde Park, N.Y. 12538. (914) 889-4141.

Social Success through IDC—Playboy says "IDC works". (212) 682-2040.

Guaranteed Weight Loss—10-20 pounds, one week. Supervised fasting or diet on natural foods. BERKSHIRE MANOR, Copake, N.Y. (212) 769-8089; (518) 329-1228.

Biorthm: Three Year Gift Chart \$3.00—Lists your exact dates to know each month without confusing wavy lines. Two charts to same address \$5 (3 for \$7). Send name and birthdate for each. BIOGUIDE, Dept. A, 4th Floor, 655 Madison Avenue, NYC 10021. Xmas buyers: To us by 12/15, to you by 12/12.

Come to the Contact Lens Specialists

Lenses Available

Soft Lenses

Soflens (New Ultra-Thin)	A/O Soft
Hydrocurve	Naturview
Aquasoft	Tresoft
Accu-soft	Astigmatic Soft

Hard Lenses

Wetreat	Polywet
Gas Permeable	Bifocals
Cosmetic	Prismatic
Polyflex	Astigmatic
Ultra-Violet Inhibitor	Scleral - for sports

And the Latest — Mini-Flex

Which One Is Best For You?

Come in for a no obligation - consultation try on. If you presently have hard or soft lenses we may be able to improve your comfort and vision.

Difficult and unusual cases welcomed.

Telephone inquiries invited.

Call: PE 6-9636

Sight Improvement Center, Inc.
25 West 43rd St., N.Y.C.
Suite 316 • 3rd fl.

Professional Biofeedback Training! For stress management, maladaptive stress-related disorders, personal growth/insight, twilight learning. (212) 673-4710.

Englewood Cliffs Spa—Medically directed Diet Program fashioned after Durham, N.C. Nutritionists. Water fast diets. Ten minutes G.W. Bridge. All facilities. Exclusively for Women. Individual day appointments. (201) 568-5502. 619 Palisades Avenue, Englewood Cliffs, N.J.

Lose Weight, Stop Smoking! Ear-Acupuncture. Dramatic results (non-profit organization). (212) 535-6400.

Hypnosis! Weight, Smoking, Concentration, Controlled Drinking! PAUL CAINE, M.A., 7 Park (34th Street), 683-1194.

Internal Medicine to Plastic Surgery—Private Doctors. Lincoln Towers Medical Offices, (212) 787-8770.

WEIGHT LOSS GUARANTEED Ultimate Diet

Famous Traylor Method. Fasting. Fruit and Vegetable Juice Fasts. Special Diets. Medical Exam... **FREE DAILY MASSAGE...** Sauna... Golf... Indoor & Outdoor Tennis Available... 10 acre estate of giant pines, ringed by golf course and wooded trails. Limited to 40 Guests... Distinguished Reputation Since 1959.

SETON INN SPA

Lakewood, N.J. (212) WO 2-4360; (201) 363-7733.

Facelift with Acupuncture—Remove lines and wrinkles. Look and feel years younger. Free literature. (Non-profit organization.) (212) 535-6400.

NEW YORK CLASSIFIED

Do You Want More? Experience everything from financial gains to new careers, better health and richer relationships. Make the kind of life you want. Concrete techniques! *Pleasant* positive approach! MIND DIMENSIONS, 535 Madison, 371-8705. Free introduction, 8:00 Wednesday evenings.

Hypnosis! Weight, smoking, relaxation, memory! Biofeedback! JEROME WALMAN, PL 5-4363.

Stop Smoking without pangs. N.Y. CENTER FOR HYPNOSIS, (212) 288-3832.

Have You Heard About Us Yet?

We welcome you to the only European Health Spa in the USA. Supervised fasting—Juices or Water, Detoxification, Sauna, Whirlpool, Gourmet health foods, Yoga, Nature walks, Winter sports, Health education and other workshops. 106 acres, lovely 'Sound of Music' atmosphere, 2 hours from NYC, Reasonable.

NEW AGE HEALTH FARM
of Neversink Ltd.

Neversink, N.Y. 12765 (914) 985-2221

You've had your last food binge! THIN FOREVER! 986-7376.

FURNITURE

Brass Beds... See the best! JOAO ISABEL, 120 East 32nd Street, NYC. MU 9-3307.

Bookcases to fit those Crazy Spaces... Over 2,000,000 sizes... Unfinished... (or we'll finish)... FURN-A-FIT WORKSHOPS, Downtown - 453 Park Avenue South, 689-6634. Eastside - 228 East 51st Street, 755-7707. Open Sundays.

SOFA BED HEAVEN

is on our new 6th floor!

Lots and lots and lots of convertibles. Styles and fabrics you'll love. Brands you trust. Buys you can't refuse. All on display. Many for immediate delivery. If you're tired of hunting in the "bargain" sofa bed jungle... if you're holding out for high style, comfort and real value, you'll find what you always wanted in a sofa and everything you always wanted in a bed.

SOFA BED HEAVEN

upstairs at NATIONAL FURNITURE SHOWROOMS
115 E. 29th St., Bet. Park & Lex. (212) MU 5-9431
Open Sunday 10-5. Mon. thru Sat. 9-5. Thurs. 9-9.
MasterCharge • Visa • Free Parking

Great Scandinavian furniture for young people at THE CHILDREN'S ROOM, 687-3868.

The Convertible Specialist. Immediate Delivery. Best Values... Featured in *Sales & Bargains*. PLAKS CONVERTIBLES, 49 East 34 Street. Daily and Sundays. OR 9-2322.

N.Y.C.'s SOFA BED SUPERMARKET ONLY

Trade discount prices. 100's of decorator designed convertibles and mattresses. Immediate delivery on many items.

Mon. - Sat. 10-6
Thurs. 10-8 SUNDAY 12-5
MASTER CHARGE - VISA
Deliveries available Mon. thru Sat.
FREE PARKING.
48 E. 21 St., N.Y.C. (212) 260-5050

Tremendous Discounts on Famous Name Furniture - Henrodon, Drexel, Widdecomb, Heritage. Bedding - Sealy, Simmons. S. SIDNEY, (212) CY 5-0464.

Sealy Convertible Sofas with Posturepedic Mattress - Big Discounts. Buy From Us - It's Worth The Trip. MR. SLEEP, 32-36 Steinway Street, Astoria. 932-0500.

Between W. & J. Sloane and "Bloomies" There's

NEW YORK FURNITURE CENTER

At 41 E. 31st Street you'll find the same decorator quality furniture you can't afford elsewhere. Suddenly, you discover it's within your budget because ours are **DIRECT TRADE DISCOUNT PRICES.**

You no longer have to be a decorator to buy like one from our huge display on 5 exciting showroom floors.

New York FURNITURE Center
Bank Americard
Master Charge

41 East 31st Street, New York City, N.Y. 10016
Telephone OR 9-8866 • Free Parking
Daily & Sat. to 5:00 • Thurs. to 8:30

Abacus Lucite Outlet—Save 50% on furniture, accessories. 102 West 29th. 947-8990. Catalog \$1.

MUSICAL INSTRUMENTS

Fretted Clavichord in kit form. Lovely, intimate instrument of solid mahogany. \$295 complete. Write for free brochure. ZUCKERMANN HARP-SICHORDS, Box 121-M, Stonington, Connecticut 06378.

MUSIC

Learn Popular Piano—Short, interesting course for Adult Beginners. BERNARD SPENCER, M.A. Steinway Hall, (212) 265-1418

RECORDS/TAPES

Give A Great Gift—Songs, Written - to - order and recorded, 497-8701.

PETS

Pet Lodge is simply the best place for your pet to be while you're away. Personal attention is our specialty. Reservations: (212) 247-1313.

Your Pet's Portrait—Artistic photography or oil painting - Paula Wright, TR 4-4912.

AUTOMOBILES

Ex-Mercedes Service Manager—Now in Long Island City. Superior mechanical work. No NYC rip-off. (212) 729-7235.

FOR SALE

Pinball—Ultimate Xmas Gift - Bally's Fireball. Best offer. (212) 288-2292; 243-0658 evenings.

Stamps—Accumulation Full Sheets. U.N. - Greece - Cyprus. No Dealers Please. (212) 278-1211.

WANTED

Bokara Rug Company pays top cash for used oriental rugs. Mr. Jan, (212) 532-0787; evenings and weekends (212) 897-2129.

Inflationary Cash Prices paid for Antiques, Furniture, Oriental/Chinese Rugs, Paintings, Silver. Anywhere. ACE GALLERIES, (212) 260-2720.

Famous New York Oriental Rug Company pays top Cash anytime! Please call (212) 594-1862; Evenings (212) 631-3391.

Used Furs Wanted - Top Prices. New Yorker Fur Thrift Shop (3rd Avenue/50th Street), (212) 355-5090.

SERVICES

\$3 Answering Service/Mail Service \$3—Pick up on your phone. 24 hours available. Call for money-saving surprise. 799-9190.

Floors Expertly scraped, stained, waxed, installed. Work Guaranteed. Free estimates. NEW YORK FLOORMAN, INC., 289-2900.

Personal Shopping—Famous Lables Wholesale. Stunning Clothes Coordinated. (212) 691-7950.

Heavy Cleaning—For your apartment. Waxing, carpets, windows, etc. SPRING CLEANING, (212) 765-4750.

Change Your Image! Fashion consulting for the working woman. Evenings/Saturdays... Brigitta Nioche, (212) 724-7400.

Look Smashing—Too busy to shop? Let me dress you in the ultimate of fashion. (Christmas Shopping). (212) 691-7950, x479.

Golden Floors—Professionally scraped, stained, waxed, polyurethaned. Call 654-7687.

Houseboys. Our professionals love filthy apartments! Fabulous service providing bartenders, movers, painters, hostesses, secretaries, etc. to homes and offices. Free brochure. LENDAHAND INC., 362-8200.

Fast Expert Typing—IBM Selectric II. Fluency English, French, German, Latin. Competitive rates. 988-6921.

Xerox—Absolutely cheapest in town - 3.5 per copy with this ad. Minimum \$1.00. 595-1567.

Lovingly Lettered—Announcements, Invitations, Cards, Envelopes. Quick! MARION, 877-4290.

Getting The Runaround from a Government Agency? Experienced Paralegal will run around for you. Red tape expertly cut. (212) 845-1414.

Professional Carpet Service—pick-up, clean, relay, repair, installation & sales. 24 hour service. 743-2744.

Telephone Answering from \$5.00, 24 hours \$7.50. Praised in "Sales And Bargains." METROLINES, (212) 691-5800. Direct pickup available.

Graduate Bartending—Columbia students with style and personality. 864-7640.

Change your clothes. I'll help any woman put together a tasteful wardrobe. AMELIA FATT... PL 7-6300.

Copies, Printing, Bindings, Rubber Stamps—Prompt service. Free estimates. COPYMASTERS, 787-8400.

Response Answering Service—\$5 a month. 868-3330. Recommended by the Bargainfinder as being truly superb!

Tattooing—Lively, sophisticated work. Safe, sterile. By appointment, (212) 475-6064.

Pet Stains Removed—Recolor carpeting, sofas. CARPETCLINICS, RX 9-9190.

Computer Programming Service—Fastastically low prices. Call Barry Starkman toll free. N.Y. State (800) 962-1480; Elsewhere (800) 448-4511.

Handwriting Analysis. \$15. Elisabeth King, 121 Madison Avenue, NYC 10016.

Videotape your conferences, family gatherings, Christmas festivities, events, therapy sessions, etc. VIDEOVIEW, 777-5728.

Edward Eisner Company, C.P.A.—Personal, business income taxes. Accounting. Bookkeeping. 929-3056. 156 Fifth Avenue, NYC 10010.

From \$4.00 a Month! Live, 24 Hour Answering Service, Direct Pick-up Available, Mail Service. ACTION, (212) 279-3870.

NEW YORK CLASSIFIED

SERVICES

Carpet Installations and Steamex Carpet Cleaning
Immediate: Call (212) 486-1085.

Creative Executive Christmas Shopping—Corporate, personal. Third year. CAROL T., 685-1000.

RESUME SERVICES

The Correct Image: Complete resume service. Rita Williams, (212) 687-0890.

LEGAL SERVICES

Bankruptcies, General Law—Reasonable. Law Offices, G. Oppenheim, (212) 682-7642.

HEALTH/BEAUTY SERVICES

Olly Saenger Skincare European Facial Specialist
—Acne - Deep pore cleansing - Visible Results - Credited: Vogue... Times... 30 East 60th, (212) PL 1-4480.

Wow ½ price on painlessly effective hair removal thru December only at LA DEPILARIE. By appointment only... 777-3736.

Black Beauty Specialists... Latest in perms and styling featuring corn row and extensions. SANZIO, 45 West 57th Street, NYC. (212) 758-7661.

Henna Application—Anniversary Special now through December 31st, \$18.00. MARRACCINO, 758-1288.

Suzanne De Paris! Skin must look Superflawless at any age! Our specialty besides deep pore revitalizing Facial, includes complimentary Skin, Make-up Home Treatment Lessons with our Natural Ingredient French Formula products, followed by individualized charts. Leg Waxing, Individual Eyelashes, Eyelash Tint, Pedicures, Eve 'N Tips Nails! 509 Madison Avenue (53rd Street), 838-4024. Credit Cards Accepted!

10% Holiday Discount thru December 31st—Depilatron by Marion and Rita, Hair Removal Center. The new no needle method. 838-0130, 895 First Avenue (between 50th & 51st Streets).

Beautiful Nails—Manicures, Sculptured, Pedicures, Waxing. MARIA'S, 320 East 52nd Street, (212) 371-7358/9.

Electrolysis, Waxing, Facials... all skin types. LENORE VALERY, recommended by leading Physicians and Beauty Editors. 119 West 57th Street, (212) 757-6585.

Long Hair Specialist... Complete hair care. Trim and treatment, split ends. SANZIO, 45 West 57th Street, NYC. (212) 758-7661.

***Girls... Do you have King Kong's charm** all over your arm? Then remove the embarrassment of unwanted hair gently and effectively. Let the highly-trained experts at Caruso's start you on the way to beautifully smooth skin with the hair removal method that's best for you... Electrolysis, electronic tweezing and waxing are all available. For more information and a free consultation call the Hair Removal Center at ENRICO CARUSO'S, PL 1-2870. 110 East 55th Street, NYC.

Specializing in custom sculptured nails and nail wrapping. ERICA & CORRINE, (212) LE 2-1145, corner 34th/Park.

Where dependability is tradition! Waxing with our own made honey wax will leave you hairless and stubble free. Manicure (nail wrapping), pedicure. Kenatron Painless Tweezer method. Credited by 22 National Beauty Editors. INDIVIDUALLY YOURS, 14 East 60th, (212) 593-2240. 9-7 Week-days, Saturdays 9-5. By Appointment.

HOME/BUSINESS IMPROVEMENTS

Quality Decorating with Paint—Colors, Designs, Graphics, Murals. References. 850-5373.

If you just bought a Co-op, we can advise and help you. From repairs to architectural designing and reconstruction (THE INDEPENDENT CRAFTSMEN'S GUILD) Carpenters, Electricians, Painters, Cabinetmakers, Plumbers, etc., etc. 875-7800.

Ceramic Tile—Large selection Floors—Walls. Installations, Repairs. THE QUARRY, 183 Lexington (31st), 679-2559

Give your home a facelift—Consultations. Access to wholesale showrooms. ACCENT INTERIORS/BLANCHE, (212) 868-3330; (516) 621-5030.

Painting, Papering, and Decorating—By People Who Are Quick And Expert. Call STEVE, 873-4726.

Decorator's Painting & Wallcovering—Expert custom work. 799-9190.

Kitchen—Bathroom Remodeling direct from factory. Experienced Designers/Contractors... N.Y. License #731904 - CLASSIC INTERIORS, 631-9380.

Upstairs, Downstairs... all around the House. Quality Painting and Wall Covering. Excellent References. Reasonable Rates. (212) 362-9763.

Track by Jack, Inc.—Track Lighting Specialist. Designs, Layouts, Expert Installations. Big discounts. Everything in stock. 868-3330.

Architectural Designer/Contractor—Stained Glass, pure carpentry, renovation. MEL GEARY, 285-0170.

Painting - Decorating—Interior, Exterior, Wallpaper Hanger. MOSHE LEVY, (212) 435-8315.

Floor Professionals—Gratis estimates on scraping, staining, waxing, installation. Work Guaranteed. NEW YORK FLOORMAN, INC., 289-2900.

New World Craftsmen—A frequent guest in New York's finest homes. Exceptional Painting, Wallpapering & on site Woodstripping. Call 243-1950.

General Contractors—Apartments, Brownstones, Townhouses. Ferris Construction Co., 689-0550.

Custom Wallcovering/Painting for finest quality Interior Decorating. 942-7524.

Manhattan Painters—Fast, clean, professional. Estimates. 691-7950, x444.

Lighting for artwork, ambiance, aesthetics! Track lighting specialist. Discounted prices, at home consultations, meticulous installations! Immediate delivery. LIGHTING BY LEWIS, INC., 897-9109.

Vija Does it all... Designs... Decorates... Murals... Supergraphics. (212) 523-5557.

Ben Alper Paperhanger—Twice written up in Magazine. (212) 373-3450.

Vertical Blinds Wholesalers - 12 ft. - \$169! Mini-blinds... Wovenwoods - Factory Discounted! Commercial - Residential... (212) 244-4270.

Architects, Decorators and Individuals desiring quality Cabinetwork. UNDERWOOD, 966-2546.

Painting Service—Apartments, Cooperatives, Houses. Quality craftsmanship. References. 777-8901.

GREENERY

Professional Plant Care—Selection, Maintenance, Treatment. Homes—Offices. Repotting - Vacations. (212) GR 5-4846, GREEN GREER®. Gift Certificates.

Flowers! A new concept. Near wholesale prices for retail customers. Top quality, free delivery, minimum order \$10.00. (212) 580-0022 between 10-2.

LICENSED MOVERS

Result Movers—"We try softer." #1675, 928 Broadway, (212) 475-6544.

Hud Movers. Licensed. 3 men and van. \$25 per hour. 461-0428; 461-0429. #281, 264 10th Avenue, NYC 10001.

New York's Movers Since 1898. One Family Care. MORRIS VANS. Reliable, Efficient Service. Guaranteed Packing. Pianos. #303, 572 Grand Street, NYC. 379-0031.

Town and Country Moving and Storage—very careful, reliable service. Licensed, estimates guaranteed. #33, 230 West 16th Street, NYC YU 9-1356.

Van Gogh Movers. Careful, responsible, courteous. Call for free estimate. CA 6-0500. #895, 126 Wooster Street, NYC.

Freedman Moving & Storage—Try us and save your friends the trouble of finding a great moving company. Free estimates, credit cards accepted. #339. 211 West 28 Street, NYC. 594-3535.

Allcity Moving & Storage—Van + 2 Men, \$16/Hour. 677-5961. #1646, 26 First Avenue, Manhattan.

The Padded Wagon—Antique & fine arts specialist Storage, our own warehouse. Packing, crating Household and commercial. Guaranteed Estimates Master Charge. #709, 692 Greenwich Street, Manhattan. 255-8343.



The Mother Truckers. 3 hour minimum. Trucks, pianos, storage facilities. 741-3380-1; 475-2421. You can count on MOTHER. She knows best! #1330, 155 West 18th Street, NYC.

Modique Inc. (The Dependable Mover) serving New Yorkers since 1948. Household, commercial, fine arts & antiques. All estimates guaranteed. Weekend services. #1053, 54 West 16th Street, NYC. 929-5560.

Day Moving & Storage, Inc.—109 East 2nd Street, D.O.T. #1042. Realistic Estimates. Reasonable Rates. Immediate Service. 677-7930.

Graduate—Often recommended. Local / Long #1706, 420 West 119th, 864-7640.

Covered Wagon, Inc. Moving, packing, storage Licensed, Dependable, reasonable rates. 255-1788. #742. 675 Hudson St, NY.

West Side Movers Inc.—Courteous, professional service at reasonable rates. 222-2691. #670. 17 West 96th Street, NYC.

Established 1895. Local, long distance and international moving, storage and packing. SIEGLER BROTHERS, INC., Oregon 5-2333. Reasonable, Florida and California specialists. #256, 264 West 11th, NYC. I.C.C. #106384.

228-1900

S & D Quick Movers Inc

VAN and 2 MEN \$18.00 Per Hour

399

91 E. 2nd St., N.Y.C.

American Moving & Storage: We use only professional moving men, give honest estimates, and have excellent references. Agents for Van Gogh Movers, D.O.T. 895. Call for a free estimate 226-6675.

Van Gogh Movers. All our men have concave backs and a highly developed sense of aesthetics. CA 6-0500. #895, 126 Wooster Street, NYC.

NEW YORK CLASSIFIED

TRUCKERS

Light Panel Truck—Trucking, pick-ups/delivery. 679-6423 anytime.

The Van Experience—Reliable - Courteous - Reasonable. Call anytime 699-7691.

Thrifty Truckers—Low Rates, Household, Commercial, Local, Long Distance. 265-7992.

Trucking Company—Household, Commercial, Antiques, Storage, Deliveries. Experienced. 674-7438.

Light Truck—Best Prices, Furniture, Household Goods. 925-1989 Anytime.

American—Good, honest Trucking - Anywhere, Anytime. Home-Office. 477-5660.

University Truckers—Household or commercial. Professional work—Ethical people. 228-6726.

Truckers' Cooperative—Hard working, experienced, long distance, anytime. 864-0151.

Quick (but careful) Trucking—Immediate Service. Reasonable Rates. 673-5341.

Student Group—household; commercial. Ethical, Reliable. 925-0944; 925-0913.

#1 Truckers—Careful, responsible, courteous. Call for free estimate. Affiliated with Van Gogh Movers, D.O.T. #895. CA 6-6670.

MERCHANDISE OFFERINGS

Pin Balls, Juke Boxes, Action Games—Professional quality. New and reconditioned. Great buys for game enthusiasts, collectors, nostalgia buffs. JUST GOOD GAMES INC., Glen Road, Sandy Hook, Connecticut (I84, Exit 10, Danbury area), (203) 426-3851.

Toy Resale—PLAY IT AGAIN. Terrific savings. 129 East 90th (off Lexington), 876-5888.

Solar, Wind Equipment—\$16 to... Alternative Energy Catalogue, P.O. Box 863, Sunset Beach, California 90742.

Abacus Lucite Outlet—Save 50% on furniture, accessories. 102 West 29th. 947-8990. Catalog \$1.

Joggers—Do it on the road? This T-shirt tells all with illustration. Small, medium, large - \$5.50... IMPRINTS, P.O. Box 374, Hopewell Junction, N.Y. 12533.

Fine hardwood Music Stands, from \$60. Cedar-lined Pine blanket/sweater chests, from \$100... MICHAEL DUNN, CH 2-3867.

Agapay, Game of Love: 300 Action and Belief Cards - Guarantee 2 - 8 adults hours of conversation re: sex, values, family life, business - gift packaged, \$10.95 postpaid - GAMES FOR LIVING, 343 Deer Track, Valley Cottage, New York 10989.

Backgammon Sale—Importer. Below wholesale. From \$9. 855 6th (30th), Room 618.

Perfect Christmas Gift for the whole Family—Professional English Dartboard and darts. DARTS UNLIMITED, LTD., 30 East 20th Street, NYC 10003. (212) 533-8684.

Fur Pillows—Rugs—Bedspreads. Fur importer's closeout bargains. 7 days/nights. (212) 679-4449.

Javit Crystal—Popular priced barware, stemware. Great gifts. Macy's. Gimbels. Gertz

Quilts for Snuggly Holidays—Handmade, old, new, \$100 - \$175. 17th STREET GALLERY, 132 East 17th. Saturdays, Sundays.

Are you in the Market for a fur coat? Come see your 7th Avenue fur connection, Sy & Joe, for styling, fair and square prices. I. BRODY & SONS, 350 Seventh Avenue, 4th floor, New York. 927-2982. Monday - Friday 9-6; Saturday 9-3.

Bumper Sticker—"New York City - Still #1". Send \$1.50 to YTP, P.O. Box 144N, Demarest, N.J. 07627.

FACTORY OUTLET GENUINE SHEEPSKIN COATS JACKETS - VESTS

We are the largest Sheepskin factory in the U.S. All sizes coats for Men-Women-Children in latest designer styles & colors. If you don't see it, we can make it. If it doesn't fit we will customize to your measure.

Also Hats, Mittens, Slippers
REMEMBER LAST WINTER!

SHEEPSKIN INDUSTRIES
360 Furman St., Brooklyn, N.Y. 11201
DIRECTIONS: Brooklyn-Queens Expressway to Atlantic Ave. exit, to Furman St. (at waterfront). Right turn to Joralemon St., enter back of building Joralemon St. in parking lot. IRT subway to Boro Hall Station. Walk on Joralemon St. to waterfront building. Open daily, Sat & Sun, till 4PM.
(212) 625-6750.

Exclusive decorator showroom opens to public for 2 weeks, offering remarkable range of discontinued fabrics and accessories at wholesale prices. Cash and carry. 5th floor. 1059 Third Avenue (63rd Street), NYC, 951-9703.

Furs: Designed to complement today's fashion at Fun Fur Prices. TROPHY, 236 West 27th Street, 242-6370.

Royal Doulton - Save 30%—Wide Selection. Write: ELLIE'S ANTIQUES, 149-87 253rd Street, Rosedale, N.Y. 11422.

Fur Coats at Wholesale Prices! Buy direct from manufacturer. Styles of Rome, Paris & New York. One of the largest houses of Italian designs. Lynx, Coyote, Fox, Nutria, Raccoon, Mink, Sable, etc. VARRIALE FURS, 363 Seventh Avenue, NYC. Call for appointment, 564-0284.

Custom Bases & Pedestals for your Sculpture, art objects, gallery pieces, etc., professionally mounted to museum standards. Finest rare hardwoods, lucite, marble, metals. SCULPTURE ASSOCIATES, LTD., 114 East 25th Street, NYC. (212) 254-7800. Daily 9-5, Saturday 10-2.

Career Women's Boutique—"Personal Expert Fashion Direction". Exquisite sportswear, dresses, accessories. Incredible values: \$15—\$150. "Top Professional Coordinator". "Total Image Outfits"—"Lifestyle Wardrobe Building". Unique gift shopping. Free fashion analysis with \$50 purchase. "THE PALACE", (212) 849-1312. Free car pickup.

FONDA'S

Newly Arrived Merchandise
Unique Boutique - "Best in NYC for Holiday and Winter." Designer Gowns, Dresses, Sportswear (Scott Barrie, Carol Horn, Kenzo, M. Salvadori etc.). Beautiful Mint Condition Antique Clothes. Silks, Satins, Lace, Beaded Dresses & Shawls. All at wholesale or discount prices. 10:30-7:30, Monday-Saturday, Sunday 11-6. Late Nite Thursday. 168 Lexington Avenue (30-31), 685-4035.

One-of-a-kind Memorabilia Gifts—Everything from Stork Club key chains to Marilyn Monroe calendars. SARSAPARILLA, 1179 Second Avenue at 62nd Street, 11-9. 593-1011.

The Best of South America—Coat Sweaters, Shawls, Ponchos, Folk Crafts, much more. Send 50¢ for Catalog. PUTUMAYO, 857 Lexington (65th), 734-3111.

Childrens Clothing—Discounts to 50%. Better imported and domestic styles, unique handcrafted originals. Infants to size 14. THE CITY MOUSE, 8½ Greenwich Avenue, 929-7982.

Sony, Zenith, RCA... Lowest prices anywhere. Video Tape Recorders also. Call for Quotes. DIAL-A-BRAND, 978-4400.

Factory Prices for Designers Clothes—We manufacture coats, sportswear, etc. for leading designers - save up to 60%. Designer suits, 100% wool sell for \$250 - here \$136. 100% Cashmere coat \$300 - only \$144 here. Coats \$250 - here \$125. PARIS FASHIONS, 270 West 38th Street, 17th Floor. Open to public 11-4 Daily, 10-3 Saturday. 279-6019.

Designer Vertical & Horizontal Blinds... (1 Week Delivery)... Shades... Woven Woods... WINDOW FASHION FACTORY... (212) 435-6326.

Fine Furs For Less—Raccoon, Coyote, Fox, Mink, etc. For women & men. Ready made and to order. Trade-in accepted. Also, excellent repair department. Prompt, well done, inexpensive. Daily, Sunday 11-4. GERMAINE, 330 Seventh Avenue, OX 5-0645.

BUSY WOMEN DON'T WASTE TIME

They know it's all here in one place - Original designs in gold and diamonds - priced right - to suit today's lifestyle - That's it in a nut shell!

Edna Nelkin & Goldie Blum INC.
790 MADISON AVE. (at 67th St.), NEW YORK, N.Y. 10021
(212) 249-0681 • SUITE 205 • CLOSED MONDAYS

National Brands Clearinghouse—TV's, Appliances, Typewriters. Factory Sealed - Guaranteed. Give Model. PRICEWATCHERS INC., (212) 337-6633.

Christmas Trees—Cut your own, 100,000 trees, 75 miles North NYC. December 3rd till Christmas. VAN WAGNER TREES, (914) 229-2116.

Fireplace Accessories. Everything—anything for your fireplace. SIEGLER BROTHERS, 62 Greenwich Avenue, near West 11th Street and 7th Avenue. 924-0761. Free gift.

Mopeds are here! Sales, service. Free helmet with purchase. 357-7296.

Furs - Furs - Furs—Natural Silver Raccoon, Black-glama Mink, Fox, Coyote, Muskrat, Nutria, etc., etc. Spanish Lamb Jackets \$50. HARRY KIRSHNER, 307 7th Avenue, NYC (between 27th & 28th Streets). 8:30 a.m.-6 p.m. Monday to Friday; 10 a.m.-5 p.m. Saturday. CH 3-4847.

Television... Appliance Bargains... New... Warranted... Call for quotes... HOME SALES ENTERPRISES... (212) 241-3272.

Below Wholesale—Exquisite Fall dresses far below wholesale. 210 Anderson Avenue, Fairview, N.J. (201) 945-1959.

PERSONALS

Judy—The old hometown always looks better when you're here. Blue Eyes.

EMPLOYMENT OPPORTUNITIES

Is there life after college... outside of a typewriter... Creative Job Campaigns, professional resumes, unique cover letter individually designed to obtain interviews. Linda Layton-RESPONSE CAREER COUNSELLING, (212) 228-8908

Attention Gibbs Graduates: a fine leisure club is looking for you. Call Carole Brown, (212) 486-0500.

NEW YORK CLASSIFIED

EMPLOYMENT OPPORTUNITIES

If your rank yourself among the best in your field and current job options don't excite you, consider this: For years the leaders of New York's Banking, Financial and Data Processing communities have turned to the professionals at A-L ASSOCIATES to meet their personnel needs. If they look to us, shouldn't you? Why not take advantage of our professional counselling. Call to discuss your career options and potentials with someone who can help. A-L Associates, (212) 682-6040.

Potential Unlimited: Effective planning for the upwardly mobile career person. 421-1157.

Success depends on you! Develop goals... job strategy... and an "Eye-Opening" resume at... CAREER PLANNING INSTITUTE. Modest cost. (212) 687-6270; (914) 946-1065.

Advertising Photography Studio—Girl Friday. Excellent career opportunity. Vicki, 684-4060.

Part Time/Sales—Good Salary. Paid expenses. Top Pharmaceutical company seeks individuals to detail Manhattan, Bronx physicians. 20 day time hours weekly. We train. Ideal for housewives with college or related experience... Call: MRS. ALLISON, (201) 494-5062. An equal opportunity employer m/f.

REAL ESTATE

APARTMENTS AVAILABLE FOR RENT

1 Bedroom, 35th Floor—Galleria East, 57th, \$875 unfurnished. (415) 657-2565.

80's at Park Avenue—Garden Townhouse Duplex, possible corporate suite. Can be furnished. \$1,075 per month. 288-8683.

APARTMENTS TO SHARE

Apartment Sharing for Particular People—Call LESLIE HARPER, LTD., 794-9494. Careful Screening, Interviews, Brochure. 127 East 69th Street, NY 10021.

A Comfortable Approach for Selective New Yorkers—PREMIERE MANHATTAN ASSOCIATES, 581-6976. Emphasis on lifestyle. Thorough screening. Ask about our "fee refundable policy". Midtown at 119 West 57th Street.

HOUSES AVAILABLE FOR SALE/RENT

N.J. Rental—Luxuriously furnished executive home. Near Manhattan. Box 1238 NYM.

Connecticut - Free Monthly Brochure—Southern Fairfield County - Homes, Property, Descriptions, Photos. T.C.A., 364 Fairfield Avenue, Stamford, Connecticut 06902.

Jamaica, Montego Bay—New charming 2 a/c bedroom home - opposite ocean - breathtaking view. Fully furnished. For sale or rent (weekly with staff). (212) RE 7-9061.

70's - CPW—Charming Brownstone, 10 Apartments, Garden 2 bedroom for buyer, \$175,000. Cash \$50,000. Ms. Santana, 980-4716. HERBERT CHARLES & CO.

COUNTRY HOMES/FARMS

Your Own Private Kingdom!!! 65 Acre Estate - 3 Charming Homes - Private Lake - Pool - Free Brochure - RAFAELA STERN - REALTOR - Carmel, N.Y. 10512, (914) 225-3181.

LAND AVAILABLE

Two Florida Homesites—Ideal retirement. Mortgage, low payments. (212) 823-9609.

Pocono area—2 separate lots for sale. Owner, Box 1239 NYM.

60 acres farmland—long frontage, hour Manhattan. \$39,500, terms. (212) 793-0434.

WINTER RENTALS

Fox Hollow: Half ski share located on large resort, includes facilities; \$190. 3 months, January 2nd thru March 31st. (413) 637-2000.

Stockbridge, Massachusetts—Town center, 2 1-bedroom remodeled apartments, in Mansion and Carriage House. \$260; \$325, utilities. (617) 267-6870.

Bromley Mountain—Luxury townhouse condominium on slope, sleeps 8. Rental availability January, February, March. (914) 342-0700. Families only.

REAL ESTATE PUBLICATIONS

Condominium Buyers Guide—48 Pages - \$2.00. CONSUMER SERVICES, Box 1240 NYM.

New York

NEW YORK MAGAZINE, 755 SECOND AVENUE, NEW YORK 10017

Here is my ad. I enclose \$ _____ for _____ words
☐ 1 time rate ☐ 2 time ☐ 3 time ☐ 4 time

Please run my ad on the following date(s): _____
 (published weekly).

COPY: _____

NAME _____ ADDRESS _____

CITY _____ STATE _____ ZIP _____

TELEPHONE _____

SIGNATURE _____

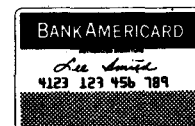
☐ MASTER CHARGE ☐ BANKAMERICARD

CARD NO. _____

EXPIRATION DATE _____ INTERBANK NO. _____

Post Office box number and telephone number count as two words each; abbreviations and Zip Codes as one word each. We will also assign a NEW YORK box number for an additional \$5.

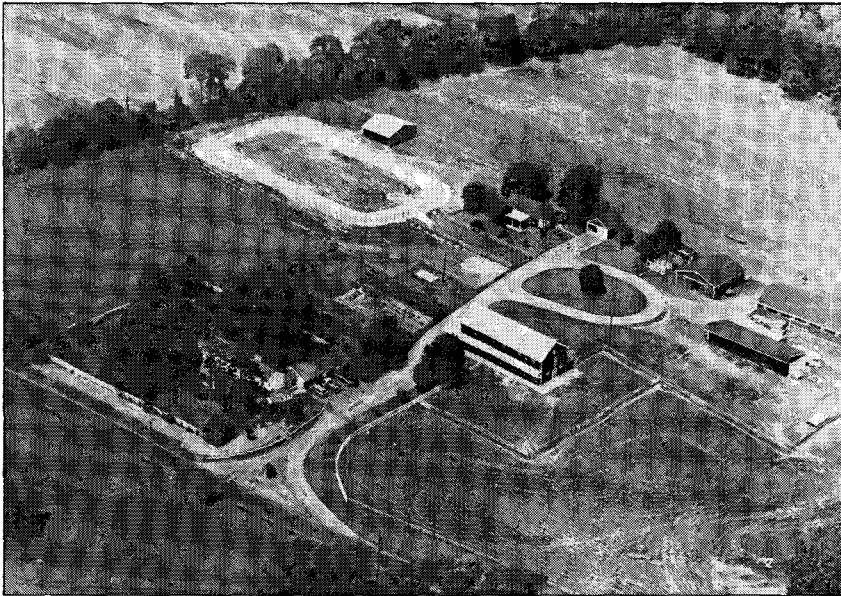
**TO PLACE
YOUR AD
CALL 986-5894
AND YOU CAN
CHARGE IT ON
MASTERCHARGE
OR
BANKAMERICARD**



1 Time Insertion
 \$3.00 a word—\$30.00 minimum (10 words)
2 Consecutive Insertions
 \$2.50 a word—\$25.00 minimum (10 words)
3 Consecutive Insertions
 \$2.35 a word—\$23.50 minimum (10 words)
4 Consecutive Insertions or 13x (year)
 \$2.25 a word—\$22.50 minimum (10 words)
26x During Year
 \$2.20 a word—\$22.00 minimum (10 words)
51x (1 year)
 \$2.15 a word—\$21.50 minimum (10 words)

TOWN & COUNTRY PROPERTIES

This is a Weekly Real Estate Section limited to Display Ads only. Display Ads are sold by the inch. The Rates for this section are as follows: 1 time ad—\$134 per inch; 2 consecutive ads—\$117 per inch each; 3 consecutive ads—\$109 per inch each; 4 consecutive ads or 13 during one year—\$100 per inch each. Long term rates also available. Larger sizes available in increments of ¼ inch. Extra \$5 for NYM Box Number. Complete rates available upon request. Payment & closing dates are the same as regular New York Magazine Classified.



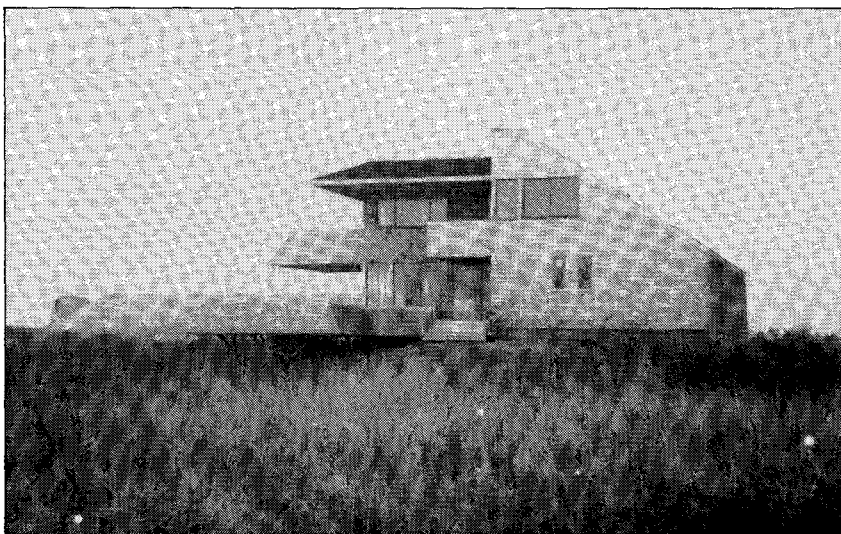
PRINCETON AREA HORSE FARM

9 room early Colonial house; 3 bedroom tenant house; 3 barns with 31 box stall. Sand ring, fenced pasture. 38 acres in Amwell hunt country. \$287,500.

Thompson Land

Realtor

(609) 921-7655



BRIDGEHAMPTON, L.I.

Stunning waterfront vistas from multi-decked architect's contemporary. Elegantly furnished. Surprise her this Christmas for \$285,000.

JACK DOUGLAS REALTY, INC.
(516) 537-3272

Chauncey Cleveland House

DRAMATIC, RESTORED 1830 GREEK REVIVAL colonial in beautiful 18th century Conn. town. Spacious 5 bedrooms, 3 living rooms and 3 fireplaces. 26 x 13 kitchen, 16 x 14 dining room. Set back from road on one acre of lush lawn. Impressive view, low taxes. Easy drive to Hartford, Boston, Providence and Worcester. Truly gracious living for \$78,000.

One of a Kind

Antique 1750 N.H. homestead with charm of old, embellished by convenience of new. Unique N.H. COUNTRY SETTING WITHOUT RURAL SOLITUDE. 10 rooms, 4-5 bedrooms, 5.2 acre open fenced corrals. Vaulted ceiling family room with fireplace, spanned by 30' catwalk. Barn, playhouse. Superb location, 5 miles Nashua, 1 hour Boston. Excellent schools, near shops, riding trails, state forest. \$110,000.

Converted Factory

100 year old, 6 room factory transformed into unusual home on 15 Acres IN BERKSHIRES. Many distinctive features highlighted. Expansive living room with areas for dining, music, relaxing. 3 bedrooms, kitchen with grill, sundeck. Clean Williams River with swimming hole horseshoes through property. Completely private. Near Tanglewood, summer and winter sports. Unique at \$100,000.

60 Acre Forest

Valuable package for the investor or sportsperson, 60 wooded acres with CLEAN, MOUNTAIN STREAM. Excellent sites to build rustic cabin. 200 feet on country road with electricity. Only minutes to ski area and famous Deerfield River. Western Mass. Low taxes. Yours for \$250 an acre - \$15,000.

Our subscribers are the leading Brokers in the areas they serve. Contact us for any type of Real Estate.



100 Constitution Plaza
Hartford, Ct. 06103

In Conn. Call 1-800-842-4326
1-800-243-9364

GREENWICH, CONNECTICUT

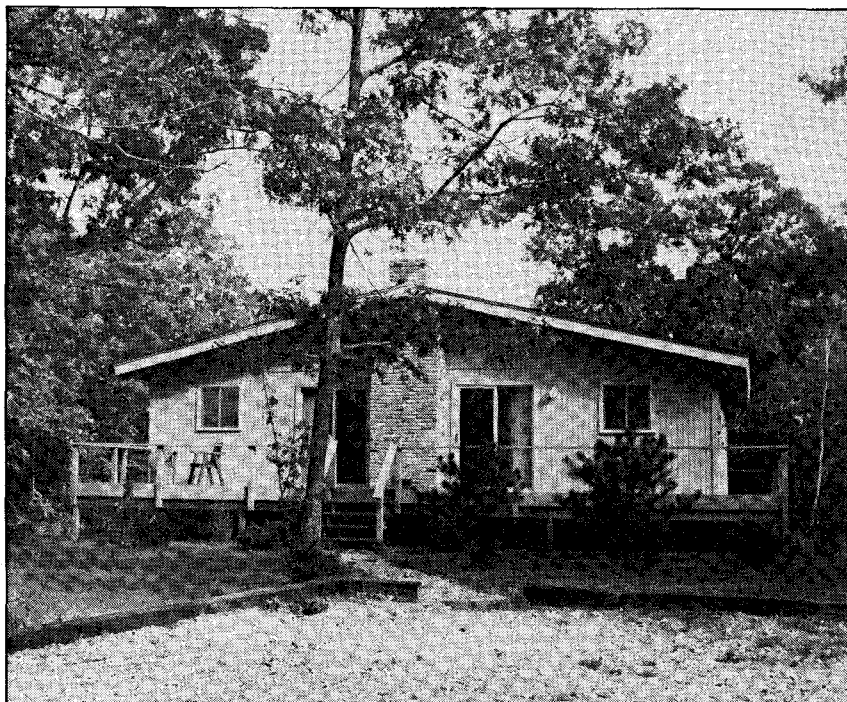
Superb 2 story brick residence with panoramic views on 5 unbelievable acres in heart of town. Luxurious first floor master suite, stereo, security & sprinkler systems and air-conditioning are but a few of the conveniences and comforts incorporated.

NEWHALL & OGILVY
(203) 869-8100

GREENWICH VILLAGE/CHELSEA EXCLUSIVE

Elegant Brownstone with two excellent Duplexes in good condition. Historic details, WBFPs, deep south garden. \$170M.

WILLIAM B. MAY CO.
85 Christopher Street 691-1400



EAST HAMPTON:

Four bedroom, two bath Family Style Contemporary near Bay; all appliances, fully furnished, fireplace, basement. Excellent value at \$63,500.

THE CAMPBELL AGENCY LTD.
283 Montauk Hwy. East Hampton, N.Y.
(516) 324-3850
From Modest Homes To Stately Mansions

SARATOGA IS EXCITING

Several 10 to 15,000 sq. ft. buildings for apartment rehabilitation in a prestige neighborhood - From \$60,000 - Also 3.7 acre city block - For \$99,000.

John T. Roohan
Realtor

43 Union Avenue Saratoga Springs
(518) 587-4500

**SAG HARBOR VILLAGE
RESTORED JOY**

1850's 4 bedroom, 2 bath, year-round house, modern kitchen, water view and direct beach access, \$70,000.

RESTORERS JOY

1820's 2 bedroom cottage on deep property with catalpa, mimosa, boxwood and rose. \$40,000 firm. Exclusive with

HARPOON REALTY LTD.
Madison and Harrison Sts. Sag Harbor
(516) 725-2252

**Tanglewood Area
8.7 WOODED ACRES - \$11,700**

Secluded lake nearby, paved road, utilities, access to state forest, 15 year terms, principals only.

(212) 580-8984

NEW CITY, N.Y.

Unique 12 Acre Estate on historic South Mountain Road, designed & built by noted craftsman Henry Barnum Poor. Main house has 2 living rooms, dining room, kitchen, 5 bedrooms, 3 baths plus maids room & bath. Special features include 2 fireplaces, wide plank floors, handmade ceramic lavatory, handmade tiles. Property also includes 4 room guest house, artist's studio, 4-car garage. Potential for 2 lot subdivision on lower 4 acres. Property backs on state park land. \$195,000.

Wright Bros.

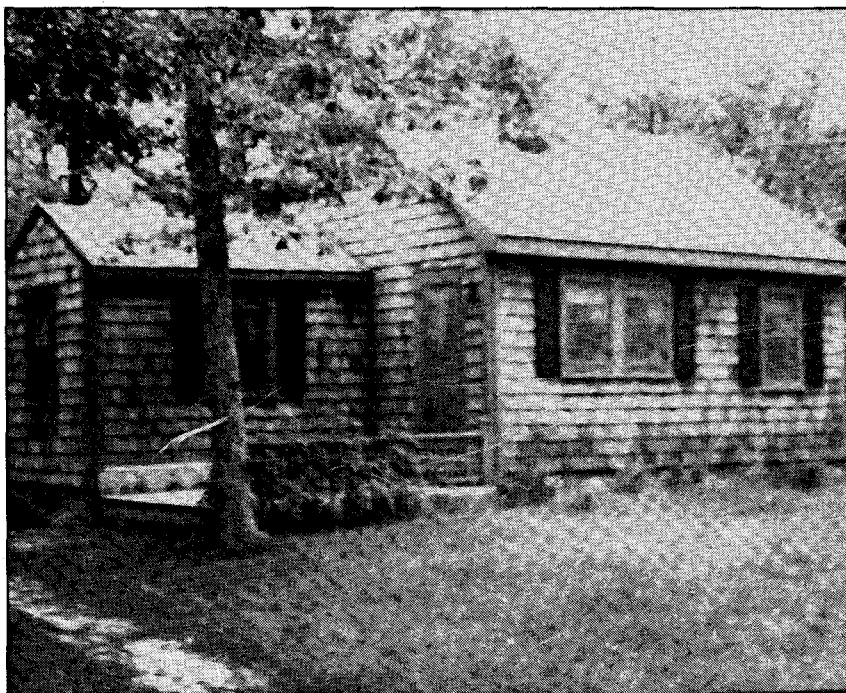
(914) 358-3050

Montserrat, West Indies

One, and two-bedroom apartments and townhouses from \$23,000.00 U.S.

British Crown Colony; Caribbean climate; renowned fruits and vegetables; modern medical facilities; low taxes; 3.5 air hours from New York. For floor plans, photographs, sale prices and rental information, write: William R. Carroll, Montserrat Condominiums Ltd.

Box 180, Montserrat
Leeward Islands, West Indies

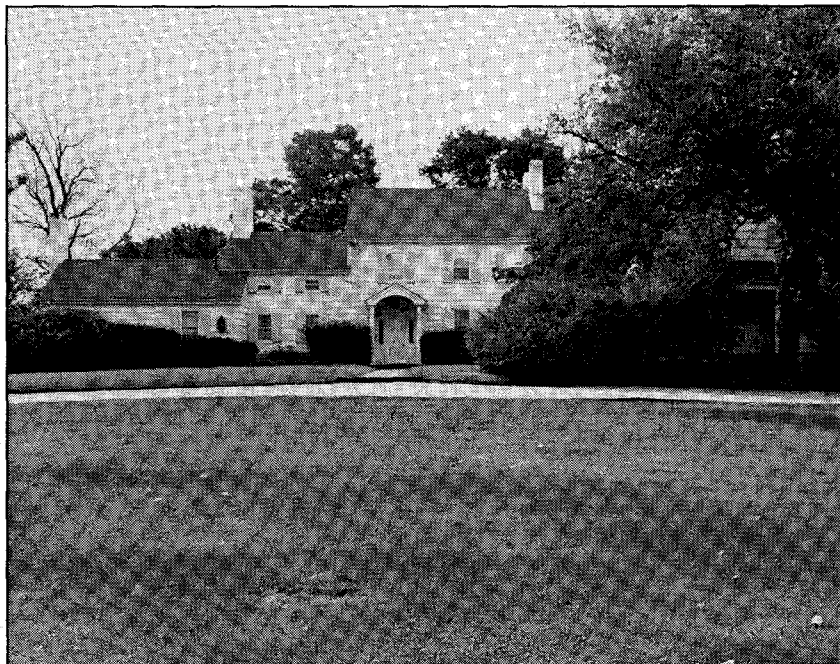


Every once in a while... \$38,000 will still buy a cute little old cottage on a wooded half acre. Tiny, old-fashioned, rural. Merry winter holidays in the

Springs! Talk to Tina S. Fredericks, Realty, East Hampton, N.Y., (516) 324-4418.

MIDDLETOWN, N.J. 1 HOUR N.Y.C.

**HATTIE CARNEGIE'S
"FOUR WINDS"**



Former Hattie Carnegie showplace. Undoubtedly one of the finest homes in Monmouth County. No expense was spared in construction and design. Five master bedrooms, each with fireplace. Two libraries with fireplaces. Fabulous family room.

Separate apartment for help or in-laws. Terraced in-ground pool with cabana, wet bar. Four-stall stable with paddock. Four car garage. 12 fabulous acres. In absolutely mint condition. Now offered at \$295,000.

Ray
VAN HORN AGENCY
804 River Road Fair Haven, N.J.
(201) 747-4100

LOVE ME

and you will when you see me. I am nestled on a wooded 1¼ acre. Minutes from golf course and train to NYC. Among my features are 4 bedrooms, large living room & dining room, family room with fireplace, redwood cathedral ceilings, prime school area in Suffern, \$97,500.

JAMES E. STONE, Realtor
Nyack (Rt. 59) New York City
(914) 358-0188 (212) CO 7-2912

NEW YORK CAPITOL DISTRICT

Skiing facility with potential to enlarge operation, add exciting new "mountain slide," snowmobile and cycle trails, camper sites. 243 acres. Reduced for quick sale. \$135,000. ALSO contiguous parcel with mountaintop club house, views, 297 acres. \$160,000. Terms. 5 miles West of I-90 Exit 26.

Larry/Helen Reynolds, Realtors
(518) 370-2717

BEAUTY SALON: Exquisitely decorated. Land and buildings, fully equipped, Connecticut River Shoreline area. \$115,000.

BUSINESS BUILDINGS: Former auto dealership. One acre, 5,000 square feet floor space, many uses. Fast growing shoreline market, Old Saybrook, Conn. \$115,000.

SERVICE STATION: Modern, complete. 30,000 gallons per month. Essex, Conn. Financing. \$125,000 plus equip.

Write: **HARRY SHALETT**
Ivoryton, Ct. 06442 Phone a/c (203) 767-2059

\$1 PER ACRE

for 3 acres, subject to commitment to complete approved home of your own design, by a builder of your own choice, within 6 months. (Approximate minimum price range of house to be \$50,000.) This is a bona fide offer for one 3 acre parcel, only, by owner of land located in Sullivan County, N.Y. Prospective buyer must satisfy financial requirements.

GARY A. SOREN
Days (212) 687-8212 Eves (212) 628-4213

CATSKILL MOUNTAINS

CATSKILL MT. SOME-DAY HIDEAWAY - Secluded on public road in hunt & ski area, 20 acres - \$9,800.

4 room cabin with stone fireplace on 7 acres - \$26,000.

200 acre **SHANGRILA** w/LODGE, \$325 per acre.

REDMOND AGENCY
Route 28, Arkville, N.Y. 12406
(914) 586-2696 Closed Sundays

Floor Them

Wall them in. Put a roof over their heads. Sell them the house of their dreams. Place an ad in our "Town and Country Properties" section and get results fast. See details at beginning of section or call (212) 986-5894.

Town and Country Properties A service from

NEW YORK
The Working Classified

NEW YORK MAGAZINE COMPETITION

COMPETITION NUMBER 304

BY MARY ANN MADDEN

1. Did you read that book on echoes?
2. *Book on echoes? Book on echoes?*
1. Did you read that book on crime in New York City?
2. *Yeah. I stole it from Canterbury Book Shop.*

Above, book retorts. Competitors are invited to provide one example of similar dialogue: 1. a question beginning "Did you read that book on _____?" and 2. an all too appropriate reply.

Results of Competition 301, in which you were asked for s definitions for our Fractured Dictionary.

Report: SAD—rejecting many savory entries for the dreaded more-than-one-per-customer-rule violation. Tsk tsk. The repeats (of which the most appealing are reprinted without permission): SEAMSTRESS—tight jeans. SPECIMEN—Italian astronauts. STALEMATE—seven-year itch. SEER-SUCKER—victim of crooked séance (as opposed to the straight kind). SARONG—Asian farewell. SAINTHOOD—James Dean. SWARM—ant. of SCOLD. SURLY—(see SLATE). SYNTAX—divine retribution. STRIDENT—sugarless gum for loudmouths. STURGEON—prison doctor; salesman performing fishy operations. SYNDROME—Texas massage parlor. STRUMPET—a prostitute. STALAGMITE—small POW. SCABBARD—non-union poet. SCATOLOGY—study of jazz singing. SCINTILLATE—after-hours orgy. SHOFAR—limo driver's horn. SIRLOIN—Elizabethan gigolo. SWITCHEROO—transsexual Australian marsupial. SLEAZY—most obnoxious of seven dwarfs. And nobody thought to define a Persian playwright/critic—the SHAW OF IRAN. Good thinking.

First Prizes of two-year subscriptions to "New York" to:

SERPENTINE—a fluid useful for getting paint off snakes.

David G. McAneny, Upper Darby, Pa.

SOVEREIGN—the king of coffees.

Miles Klein, East Brunswick, N.J.

SAN ANDREAS FAULT—theological doctrine which holds that if California falls into the ocean, St. Andreas is responsible.

Rob Cassie, Old Saybrook, Conn.

Runner-up Prizes of one-year subscriptions to "New York" to:

SHRED—pink.

Mark Follansbee, Montpelier, Vt.

SLUGFEST—Diet of Worms.

Jon Henry, Newton, Mass.

sp. ment.: Sara K. Alterman, Denver, Colo.

SNAFU—martial art which is based on self-destruction.

J. M. Riordan, Laguna Beach, Calif.

SIGNET RING—mark left around a bathtub by a young swan.

Gail Matson Averill, Summit, N.J.

And Honorable Mention to:

SENATOR—half government official/half horse.

*Charles Aston, Tampa, Fla.
similarly: Peter Buirski, NYC*

SYNONYMOUS—partial to masked sex.

*Murray Harris, NYC
Tom Robinson, NYC*

SLATTERN—planet known for its rings and cheap women.

A. D. Rosenbaum, Washington, D.C.

SECONDARY—a relief cow.

M. Roffa, NYC

SAWYER—legally trained eyewitness.

A. Winner, Lincoln, Neb.

SIMPLETON—town in New Jersey with as many inhabitants as you can count on the fingers of this many hands.

Angelo Papa, Trenton, N.J.

SMUT—mongrel noted for attacks on bicyclists (see SMUT PEDDLER).

M & M Becker, NYC

SHIKSA—Oriental conveyance for Gentile women.

G. D. Markell, Amherst, Mass.

STRIPLING—Baby Rose Lee.

Joe Richards, Kensington, Conn.

STIGMA—eighteenth letter of the Grteek alphabet.

Daniel Burfoot, New London, Conn.

SHOWSTOPPER—Richard Eder (see CLIVE BARNES, obs.).

Larry Laiken, Bayside, N.Y.

SWAMI—1. river of the Southeast discovered by Foster and Jolson; 2. like bwoney, but spicier.

Neil Levine, Merion, Pa.

SOIGNE—football cheer of Stratford-Upon-Avon High (see GOBARDS).

G. Berkowitz, Dekalb, Ill.

SACROSANCT—accidental drowning during baptism.

Carol Bell, Orange, Conn.

SUSPENSION—benefits received by NYC fireman after twenty years' service.

James S. Dunphy Jr., Columbia, S.C.

SHUFFLEBOARD—panel of judges at the Stepin Fetchit look-alike contest.

Lewy Olsson, South Lyme, Conn.

SLOWPOKE—snail herder.

J. Bickart, NYC

SPATULA—well-dressed Transylvanian count who overcomes victims by cake frosting.

Alex Vaughn, Old Lyme, Conn.

SYMMETRY—last resting place of Euclid.

M. Baxter, Poughkeepsie, N.Y.

SKY DIVE—Windows on the World.

Ms. Gene Winslow, Summit, N.J.

SCURRY—hastily prepared Indian dish.

Jacqueline Fogel, Jamaica, N.Y.

SHORTCAKE—v. to give less than a baker's dozen; n. photographs of the legs of midgets.

Susan Cohen, Jenkintown, Pa.

SOMERSAULT—treaty to limit strategic gymnastics during months without an r.

Virginia Feine, Hartford, Conn.

SANSKRIT—any bottomless go-go grill.

Carleton Carpenter, Warwick, N.Y.

SCARAB—1. Egyptian automobile resembling a Volkswagen; 2. sheikh in small oil emirate . . .

J. F. Evans, Indian Hill, Ohio

SHANGRI-LA—1. Tibetan note following "sol"; 2. Chinese wine-and-fruit drink.

*1, 2. Marion Huber, Fredonia, N.Y.
similarly: 2. Vincent Conte,
North Miami, Fla.*

SAUSAGE—1. follower of the Wise Man of Dherma; 2. legally of age to drink.

Lotte Kuntslet, Mamaroneck, N.Y.

SLAPDASH—event in the S&M olympics.

Linda Aversa, Brooklyn

STEADFAST—ringer for long shot at track.

M. Sullivan, Cincinnati, Ohio

SCOW—bovine which gives skim milk.

Kathleen Doyle, Beverly Hills, Calif.

sp. mention: Ellen Conford,
Massapequa, N.Y.

SHELL SHOCK—1. result of stepping on electrified oyster; 2. emotional agitation induced by a cut in the price of gasoline.

Albert G. Miller, NYC

SUPERFICIAL—1. (Yiddish myth.) giant herring which aids mankind in opposing the forces of evil; 2. Miami football referee.

Leonard S. Meranus, Cincinnati, Ohio

SUBURBAN—inferior liquor (see RIPLE).

Eileen Wholey, Bridgeton, Me.

SAMITE—1. midget pianist dubious about encores; 2. father of inventor of lightweight luggage (see SAMSONITE).

Ben Patterson, San Diego, Calif.

SACROILIAC—one who has a morbid fear of bags.

Joe Falk, East Elmhurst, N.Y.

SACHEL—bag for carrying Louis Armstrong records.

Steven Dorfman, Los Angeles, Calif.

STATEHOOD—high political official, usually a governor (see **MARYLAND**).

Karen K. Hansen, Carbondale, Ill.
sp. ment.: Paul L. Gale, Los Angeles, Calif.
Ronnie Zolondek, NYC

SHAH—Slang. Command: Quiet! (Yiddish "sheh"—be still! Arabs are coming. And don't step on their shmattas.)

Lydia Wilen, NYC

SCINTILLA—lesser-known little brother of the infamous Hun.

Anne Klein, NYC

SPECTACULAR—football maneuver wherein the defensive player throws his opponent to the ground and steps on his glasses.

Michael Rod, Flushing, N.Y.

SHALLOT—onionlike plant with big, furry mustache.

Ken Poch, East Brunswick, N.J.

SCARLET—nick from a Bic razor.

Mary K. Franenheim,
Light House Point, Fla.

SHTIK—something to lean on when conditions are unsteady (see **SCHWIZZLE**).

Howard Leichter, Warren, N.J.

SALMONELLA—1. mermaid in fairy tale who at midnight turned into a lox; 2. heroine of Vadim film satire of spawning rituals.

1. Steven Stein, Highland Park, N.J.
2. Gen Stoughton, Oak Ridge, Tenn.

SPATS—silly puttees.

Mimi Cozzens, Los Angeles, Calif.

SURVEILLANCE—Knight of the Periodic Table.

Eve Goldfarb, Brooklyn

SUFFRAGETTES—1. early advocates of martyrdom for women; 2. cheerleading squad for De Sade High.

Sheila B. Blume, M.D., Sayville, N.Y.

SINE QUA NON—indispensable rehabilitative organization for Southeast Asian drug addicts.

Robin Sahrner, Durham, N.C.

SWIVEL—small, destructive beetle that attacks rotating crops.

Allan B. Smith, NYC

SUCCUBUS—unit of the Transylvania Transit Authority.

Paula Hartstein, Cambridge, Mass.

SURFEIT—a plethora of beach-party movies.

Jan Jessel, Los Angeles, Calif.

SALAMI—exotic Jewish dancer.

A. J. Tortier Jr., NYC

SAMURAI—Japanese dark bread used for Hiro sandwiches.

Richard Gordon, Holts Summit, Mo.

SYNAPSE—area of church set aside for illicit pleasures (see **KNAVE**).

Allen Brookins-Brown, Minneapolis, Minn.

SANSKRIT—utterly lacking in krit; hence, uncritical.

Anthony Gray, Closter, N.J.

STOCKADE—a Harvey Wall Street Banger.

J. D. Nicholas, New Orleans, La.

SHRANK—former head of psychiatric clinic.

Margie Rothenberg, Merrick, N.Y.

SALIVATOR—a lift in which spitting is permitted.

Rosemary Kimmel, NYC

SANGFROID—1. 50-minute operetta; 2. severe upper respiratory infection, or (chiefly Brit.) bloody cold.

1. Sandra Warner, Chicago, Ill.
2. Nancy Joline, Huntington, N.Y.
sp. mention: Dave Badger, Nashville, Tenn.

SACHET—to mosey along smelling good.

John Nolan, South Orange, N.J.

SCUFFLER—a scarf for the ankles.

Billie Atkins, Edison, N.J.

SINUS—1. in mythology, the Greek goddess of hay fever; 2. popular comic-strip character who is never seen without his security handkerchief.

1. Gerald Jay Levy, NYC
2. David English, West Sommerville, Mass.

SEMINAL VESICLE—small boat used by Florida Indians.

Bill Wunder, Port Washington, N.Y.

SEMINARY—sperm bank.

Ida Mae Lewis, Center Harbor, N.H.
similarly: Cookie Gray, Closter, N.J.

SHILOH—cylindrical building for grain storage and fermentation used by Great Western distillers.

Chilie Vaughn, Manhasset, N.Y.

SPIGOT—person who holds a narrow-minded view of Farrah Fawcett.

Carole Conroy, Morrisville, Pa.
sp. mention: Rose Abrams, Brooklyn

STIGMATIZE—Greek-letter fraternity whose song is "The Sweetheart of _____."

Robert J. Harper, Ivoryton, Conn.

SOLOIST—limbo dancer.

Trudi Pollack, Encino, Calif.

SATIN—a mellowed activist of the early 1960s.

David Lipman, Silver Spring, Md.

SHAME—new musical about a cowboy and his madcap aunt.

Paula Van Aken, NYC

SERENDIPITY—Princess Grace's hair-setting gel.

Box 1138, Amherst College, Mass.

STREPTOMYCIN—rodent-scented antibiotic by Lanvin.

Mary Conte, North Miami, Fla.

SEPTIC TANK—combat vehicle used for gerin warfare.

Joel F. Crystal, Scarsdale, N.Y.

SALT CRYSTAL—Only nonprizewinning member of Crystal family; hence, a black sheep.

Edward Steinberg, Silver Spring, Md.

Contest rules: One entry only should be sent to Competition Number 304, *New York Magazine*, 755 Second Avenue, New York, N.Y. 10017. It must be received by December 16. Editor's decisions are final and all entries become the property of *New York*. First-prize winners will receive two-year subscriptions to *New York*, and runners-up will receive one-year subscriptions. Results and winners' names will appear in the issue of January 9. Out-of-town postmarks are given three days' grace. **Postcards, please.**

Le Palais
Haute Cuisine Française
RESORTS INTERNATIONAL HOTEL
On The Boardwalk • Atlantic City
Reservations: 609 344-6000

Kaplan's at the delmonico

59 E 59th N.Y.
PL 5-5959

Come home to the
ultra-chic delicatessen
where food is love.

Serving Champagne and
Selected Short Subjects
before the show,
Saturday brunch.

VERMONT ADIRONDACKS
FULL CYCLE TOURS
RD 1 Box 33
Richmond, VT. 05477
weekend and mid-week tours
professional instructors, fine accommodations
free brochure (802) 434-2451

Sally's Got It All.

Beautiful sound.
Beautiful booze.
Beautiful people.

**MELODY STEWART
and her band**



Music for dancing
begins at 8:30 P.M.

Sally's
an old New York Bar

Never a cover or minimum.

AT THE CORNER OF 55th & 7th AVENUE

New York Sheraton Hotel
SHERATON HOTELS & INNS WORLDWIDE

**BREAKFAST
LUNCHEON
DINNER
CHEESE CAKE
CATERING**

Junior's
BROOKLYN'S MOST FABULOUS
RESTAURANT

Flatbush Ave. Ext. at DeKalb Ave.
852-5257

MAITRE D' POWER

"...Today we have society, but they have no money. They look at the bill and ask for a pencil to check the addition themselves'..."



▲ **Keith McNally**, One Fifth. At 26, Keith is the youngest of the important maître d's. On his power (Frank Sinatra had to wait at the bar for half an hour—there weren't any tables): "I don't take it seriously."



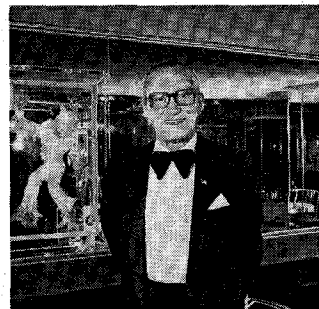
▲ **Camille Dulac**, Regine's. "You have to be flexible; you have to remember these people come here to be seen. The name of the place is its power. After that, I come into the picture. I have to be right on top of what's happening. It's an art of communication, chemistry, and timing." Difficulties arise when ten people who consider themselves number one arrive at once. Even if you can't put them at the best table, you have to make them feel they're still the most im-

portant people in the world."

Peter Billia, "21." But before you see him, you have to get by Harry Lavin on the door. Says Harry, who was at Toots Shor's for fifteen years, "I know the type of people we want by looking at their faces and from a few words of conversation." Harry's advice on how to pass his door test: "Act yourself. I'm suspicious of people with airs."

After you get past Harry or his co-doorkeep, Mike Beamer, you have to pass inspection number two. Depending on how maître d' Peter Billia feels about you, you may be seated downstairs. Downstairs to the left is considered supreme status, but unless you have blue blood or a very famous face, you are unlikely to get there. Anywhere downstairs is preferable, however, to being sent upstairs to what some people call the "ketchup room."

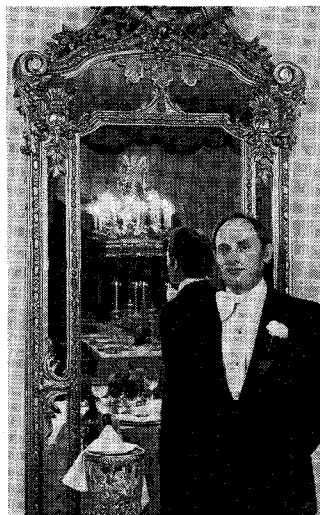
After 32 years in the business (he started as a bartender in a speakeasy at age seventeen), he has learned that "the nice people, you know immediately. And you need to love people and have a sense of humor. Otherwise, you don't belong in the business and you'll get ulcers."



▲ **John Fossati**, La Folie. Formerly at the Persian Room and El Morocco: "To-

day we have society, but they have no money. They look at the bill and ask for a pencil to check the addition themselves. And they dress like bums . . . I can look at a person and judge him in a second. This is a gift of God."

Lynn Barkley, Studio 54. Formerly at Ondine, Yellowfingers, Arthur's, Nepantha, and Regine's. "I like the flamboyant people, the pretties, and the freaks. I adore people who will let loose and feel free on the dance floor."

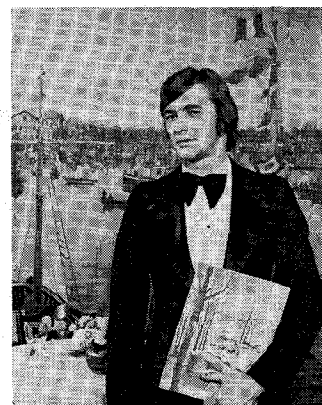


▲ **Pierre Benjamin**, the Palace. He has been maître d' at La Côte Basque, Lafayette, and Maud Chez Elle. "First of all," he says, "a successful maître d' has to be good-looking. Then he has to be able to judge people. I know what kind of society a person is from by the way he smiles and the kind of wine he orders."

He is the youngest of three brothers from Brittany, all maître d's: Roger Benjamin prevails at Lutèce and Jean Benjamin at La Grenouille.



▲ **Angelo Zuccotti**, El Morocco. Father of former First Deputy Mayor John Zuccotti, he's been at Elmo's for 46 years: "First of all," he says, "you never kick anyone out. If I think someone isn't going to behave right, I seat him in a place that isn't too comfortable."



▲ **Gerard Loil**, La Côte Basque. Four years here and seven at La Grenouille: "I can tell who belongs by the way they act and dress. If someone is dressed in a Cardin suit, I know he's all right. To be a good maître d' is to be like a cat: You intuitively know what people are."

'Tis the C.C. Season!

Time for that spirited holiday cheer that C.C. is famous for. And now, for the holiday season, C.C. comes beautifully gift-wrapped at no extra charge.

BY APPOINTMENT
TO HER MAJESTY QUEEN ELIZABETH II
SUPPLIERS OF "CANADIAN CLUB" WHISKY

Canadian Club
Blended Canadian Whisky
Distilled and Bottled under
Canadian Government Supervision by
Hiram Walker & Sons
Limited
Walkerville, Ontario, Canada.

IMPORTED IN BOTTLE BY HIRAM WALKER IMPORTERS
THIS WHISKY IS 6 YEAR
86.8 U.S. PROOF

BY APPOINTMENT
TO HER MAJESTY QUEEN ELIZABETH II
SUPPLIERS OF "CANADIAN CLUB" WHISKY
HIRAM WALKER & SONS LIMITED
WALKERVILLE, CANADA

There are 108 reasons to give it.

108 WAYS TO ENJOY GORDON'S GIN
AND NOW A BEAUTIFUL GIFT BOX, TOO.



two



Gin and lemon.
2 ozs. Gin and 1 oz.
and 1 oz. serve.



Gin Stinger.
white creme
ice cubes. Strain



Gin Grasshopper.
Gin, green and white
Shake well with ice cubes
cocktail glass.



Gin Daiquiri: 2 ozs. Gordon's
lime juice, 1/2 teaspoon sugar
with ice cubes. Strain and serve
cocktail glass or on rocks.



Gin & Tonic: 1 1/2 ozs. Gordon's G
highball glass over ice. Squeeze in
of lime. Fill glass with tonic.



Gin Sour: 1 1/2 ozs. Gordon's Gin, juice
half lemon, 1/2 teaspoon sugar. Shake w
cracked ice. Strain into chilled sour glas
Add splash of soda. Garnish with orange
slice and cherry.



Gin Screwdriver: 1 1/2 ozs. Gordon's Gin
and 3 ozs. orange juice. Stir in highball
glass over ice cubes.



Gin Bloody Mary: 1 1/2 ozs. Gordon's Gin,
3 ozs. tomato juice, juice of 1/2 lime
wedge. Stir well over ice.



Gimlet: 2 ozs. Gordon's Gin, 1 oz.
sweetened lime juice. Stir well over ice.
Strain into cocktail glass.



Gibson: 2 1/2 ozs. Gordon's Gin, dash of dry
vermouth over ice cubes in old-fashioned
glass. Stir well and add several pearl
onions.

FREE RECIPE BOOKLET! For all 108 Gordon's
recipes, write Gordon's Gin, P.O. Box 5723, N.Y.
10017.

Gordon's® Gin
LARGEST SELLER IN ENGLAND,
AMERICA, THE WORLD.

PRODUCT OF U.S.A. GORDON'S DRY GIN CO. LTD., LINDEN, N.J.



Mix: 2 ozs. Gordon's Gin, 1 oz.
juice, 1/2 oz. lemon juice. Shake well
ices. Strain and serve in
glass.

Mix: 2 ozs. Gordon's Gin, 1 oz.
over ice cubes in highball

Mix: 2 ozs. each Gordon's Gin
over ice cubes in
add dash of orange
with orange slice.

Mix: 2 ozs. dry
orange



Holiday Punch: Serves 12 to 15: 1 1/2 qts
Gordon's Gin, juice of 8 lemons, juice of
14 oranges, 4 ozs. grenadine. Combine
juice, gin and grenadine. Pour over large
block of ice. Add 1 1/2 large bottles chill
soda water. Decorate with fruit. Makes 1
3-oz. servings.



Hot Grog: 1 1/2 ozs. Gordon's Gin in mug
Fill with hot apple juice. Add lemon
squeeze. Stir well. Dust with cinnamon.



Dry Martini: 4 or more parts Gordon's G
1 part dry vermouth. Stir well in pitcher
over ice. Strain into chilled cocktail
glass or over rocks. Option: Add lemon
peel twist, olive, pearl onion.



English Highball: 1 oz. each Gordon's
Gin, sweet vermouth, brandy, over ice
cubes in highball glass. Fill with ginger
ale. Stir. Add lemon peel twist.

Celebrity Punch: Serves 12 to 15. 2 quart
grape juice, 1 pint orange juice, 1 quart
ginger ale, 1 fifth Gordon's Gin. Stir
ingredients in punch bowl with large
chunk of ice. Garnish with lemon and
orange slices. Makes 46 servings,
2 ozs. each.

Barbary Coast. 1 oz. each Gordon's G
whisky, creme de cacao, heavy
cream, over ice cubes in large
fashioned glass. Stir.

Mix: 1 oz. each Gordon's Gin, c
vermouth. Add dash of
Stir well over ice cubes.
cocktail glass:

Mix: 1 1/2 ozs. Gordon's Gin
honey, juice of 1/4 lemon
ice cubes. Strain in

Mix: 1 oz. Gordon's Gin, 1 oz.
heavy sweet cream
ices. Strain in

Mix: 1 oz. Gordon's Gin
ices in
of

Mix: 2 ozs.
1

Mix: 1 oz. each
and dry vermouth. S
creme de mentha
bitters. Stir well
old-fashioned glass

Mix: 1 oz. each
sweet vermouth. S
Strain into cocktail glass

Mix: 1 1/2 ozs. Gordon's
highball glass filled with
long sliver of lemon
ale. Stir.